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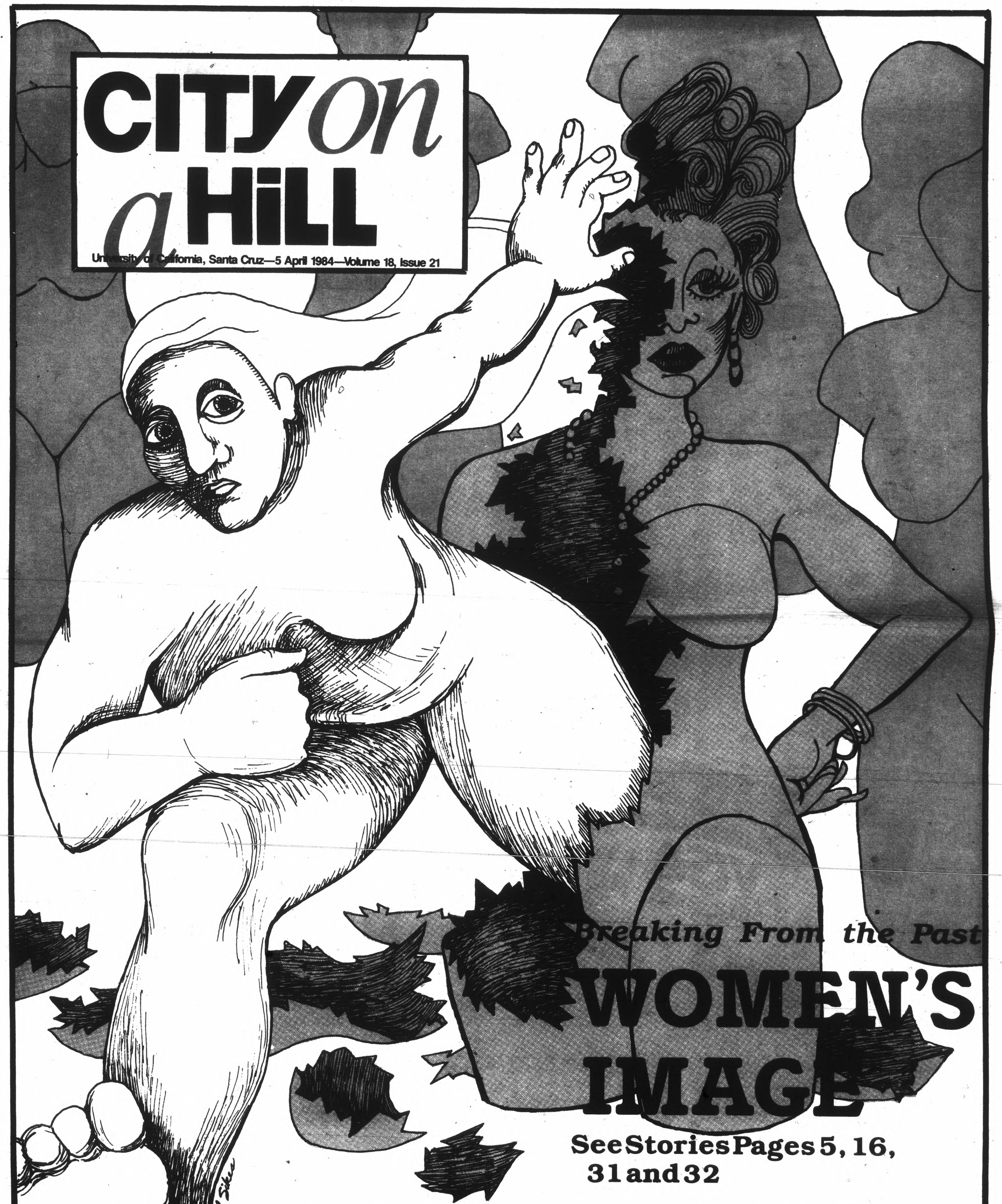
CITY on a HILL

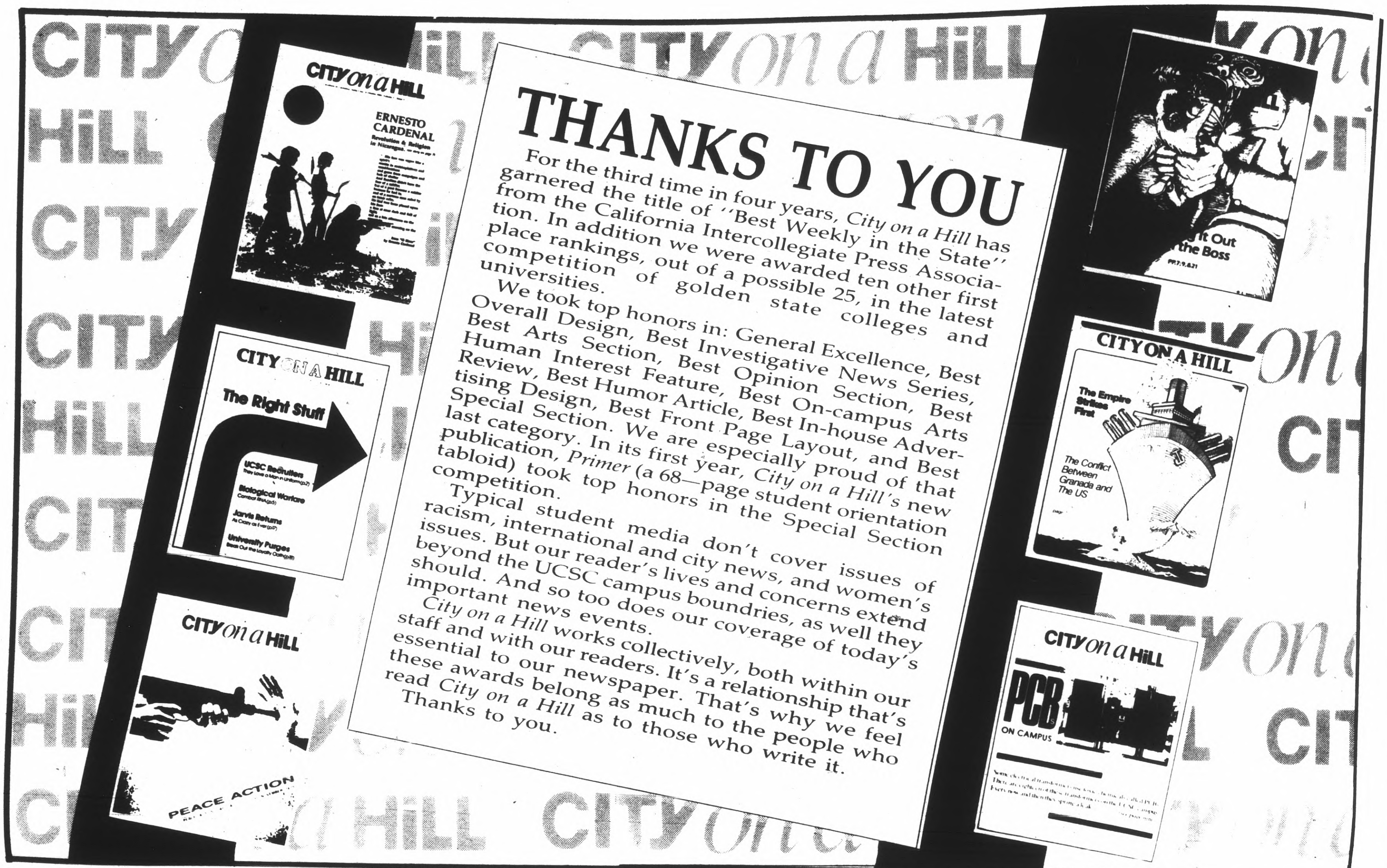
University of California, Santa Cruz—5 April 1984—Volume 18, Issue 21



Breaking From the Past

WOMEN'S IMAGE

See Stories Pages 5, 16, 31 and 32



THANKS TO YOU

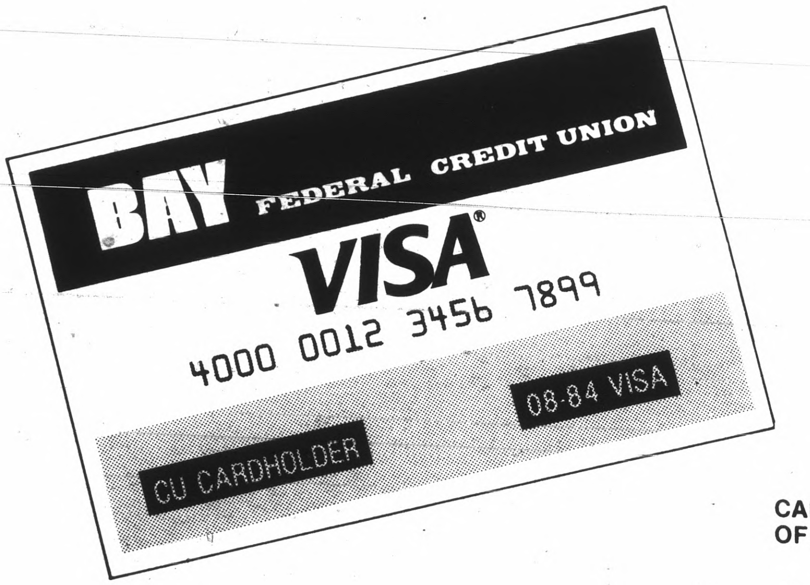
For the third time in four years, *City on a Hill* has garnered the title of ''Best Weekly in the State'' from the California Intercollegiate Press Association. In addition we were awarded ten other first place rankings, out of a possible 25, in the latest competition of golden state colleges and universities.

We took top honors in: General Excellence, Best Overall Design, Best Investigative News Series, Best Arts Section, Best Opinion Section, Best Human Interest Feature, Best On-campus Arts Review, Best Humor Article, Best In-house Advertising Design, Best Front Page Layout, and Best Special Section. We are especially proud of that last category. In its first year, *City on a Hill's* new publication, *Primer* (a 68—page student orientation tabloid) took top honors in the Special Section competition.

Typical student media don't cover issues of racism, international and city news, and women's issues. But our reader's lives and concerns extend beyond the UCSC campus boundries, as well they should. And so too does our coverage of today's important news events.

City on a Hill works collectively, both within our staff and with our readers. It's a relationship that's essential to our newspaper. That's why we feel these awards belong as much to the people who read *City on a Hill* as to those who write it.

Thanks to you.



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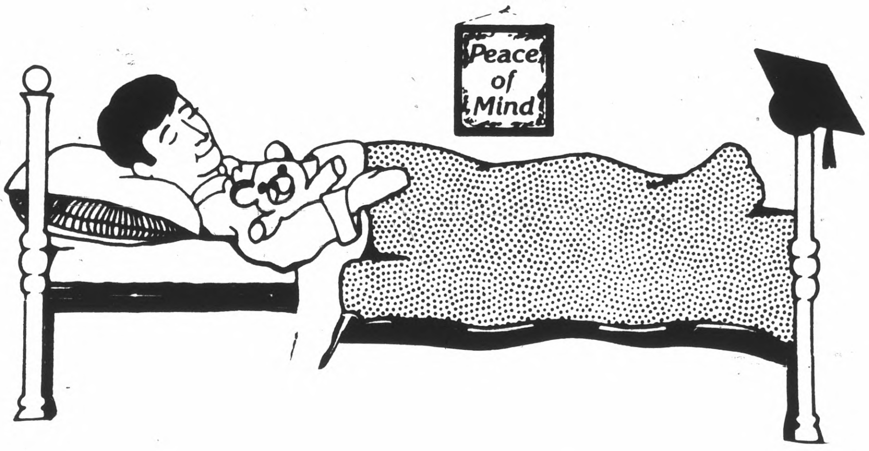

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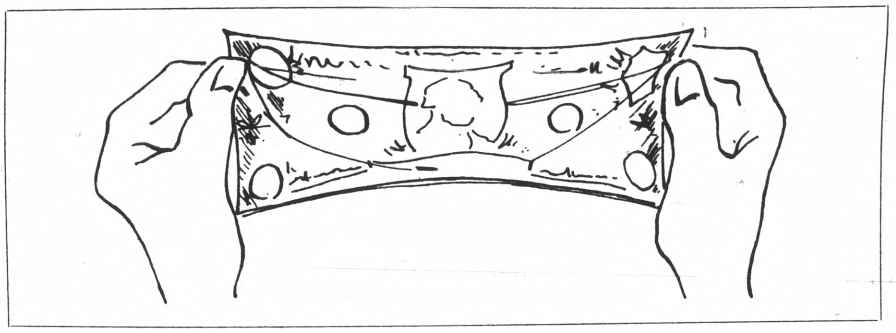

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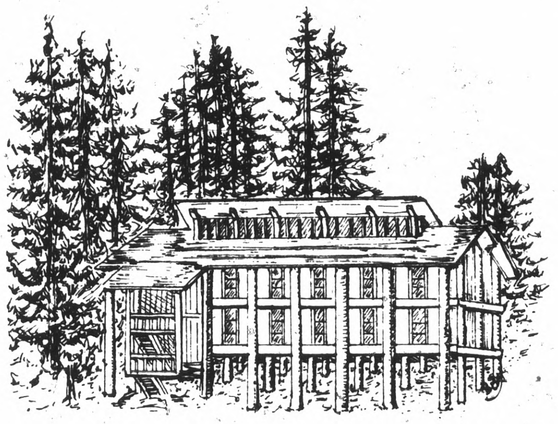

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"The people must have something good to read on a Sunday."
—The Clash

"A city that is set upon a hill cannot be hid."
—Jesus Christ

NEWS *on the* MARCH

POOR US: Half of this nation's Black children, and one out of five of all US children, now live in poverty-stricken families, according to a study released last Saturday by a House committee. The year-long study, written by the Select Committee on Children, Youth and Families, said the current level of poverty has been caused by economic changes "of a magnitude unprecedented in our lifetime."

According to the report, "The number of poor children increased by 2 million between 1980 and 1982. Today, one out of five children and one out of two Black children live in poverty."

The House Committee's findings came two weeks after the Census Bureau reported that the number of Americans living below the official poverty level increased from 11.7 percent in 1979 to 15 percent in 1982.

But the committee's study concluded that much of the suffering of US children and their families is preventable. "We believe that knowledge already exists to eliminate many of the life-threatening risks faced by millions of children and to save tens of millions of dollars in future costs," the report said.

REVOLUTIONARY TIGER HUNTING: A former Sandinista guerrilla, Al Williams, was the Minnesota Twins opening-night pitcher this week against the Detroit Tigers.

"It is like an honor," Williams said before the game. "I'll do my best not to turn them down [disappoint them]. I feel really strong, as strong as I've felt in quite a while, since the spring of '80."

SAVE THE CHILDREN: Citing a study by a state commission which found that most violent criminals were abused as children, 14 Democratic legislators have presented a 29-bill package to the California State Legislature which aims to increase prevention, reporting, and public awareness of child abuse.

Assemblyperson Frank Vicencia, D-Bellflower, speaking at a news conference, said the bills would require "a substantial amount of money," but that in the long run they would prove cost effective. "Child abuse has become more and more prevalent in our society," he said. "It not only leads to tremendous human suffering, but costs our taxpayers millions of dollars."

If passed, the programs proposed by the bills would be financed in part by state funds and in part by a $5 increase in marriage license fees. There would also be a new "checkoff" on the state income tax form that would allow taxpayers to contribute to the state children's fund.

WHAT'S NEWS

The Ties That Bind: A look at a groundbreaking lawsuit that challenges UC's connections to corporate agribusiness .... **page 7**

Digging for Dollars: In spite of its funding problems, UCSC's agroecology program has managed to thrive .... **page 10**

Capitola City Council Race: Environmentalist Stephanie Harlan and 23-year-old businessperson Russell Gross hope to unseat longtime Capitola city councilmembers in the April 10 election .... **page 11**

Beyond Pedagogy: Brazilian author Paulo Freire talks about the need to recognize education as a political act .... **page 13**

Talk of the Dispossessed: Meridel Le Sueur writes the noun-less novel, creating images of possibility for the common people ... **page 27**

Focussing in on Woolf: This week UCSC English Lit. Associate Professor Madeline Moore celebrates the publication of her first book: a critique of Virginia Woolf's work .... **page 38**

Kids Say the Damnedest Things: Children's reactions to the possibility of nuclear war are the subject of local filmmaker Eric Thiermann's Oscar-nominated documentary *In the Nuclear Shadow* .... **page 40**

DEATH FROM ABOVE: President Reagan says it is not productive to negotiate with the Soviet Union over anti-satellite weapons. Called "Star-Wars" weapons by the press, anti-satellite technology has been available to the USSR for several years. The Soviets have offered to scrap their Evil Empire weapons and sign a treaty creating a moratorium on their further development. The President is pressing research toward a Star-Wars arsenal for this country because the technical and political obstacles to such a treaty are "great."

A senior administration official said there is "no way to establish a verifiably effective ban," leaving the administration no choice but to go ahead with the development of a system that "pokes out the eye-in-the-sky." The administration hopes to test weapons fired from high flying jets in early fall. The President's desires may be thwarted, however. Congress has overwhelmingly passed legislation barring any such tests until the Administration first attempts "good faith" efforts to negotiate a treaty with the Soviets. Apparently, the President believes he has done this. Lord Vadar will be pleased.

HAVE BABY, LOSE JOB: A state law requiring employers to reinstate women in their old jobs after returning from maternity leaves has been ruled discriminatory by a federal judge in Los Angeles. According to Brian Hembacher, an attorney for the state Fair Employment and Housing Department, the decision is a "serious setback." He said that women will have to choose between having children and having a job.

US district Judge Manuel Real said the six year-old statute granted preferential treatment to women. Sandra Farha, president of the California chapter of the National Organization of Women, said she could not understand the ruling. "Of course the [state law] refers to women only. Men cannot get pregnant." Farha believes the decision is based on the assumption that women will always have someone to take care of them. "Women will always be the ones to bear children. Shouldn't they have the right to work and still take a reasonable time off?"

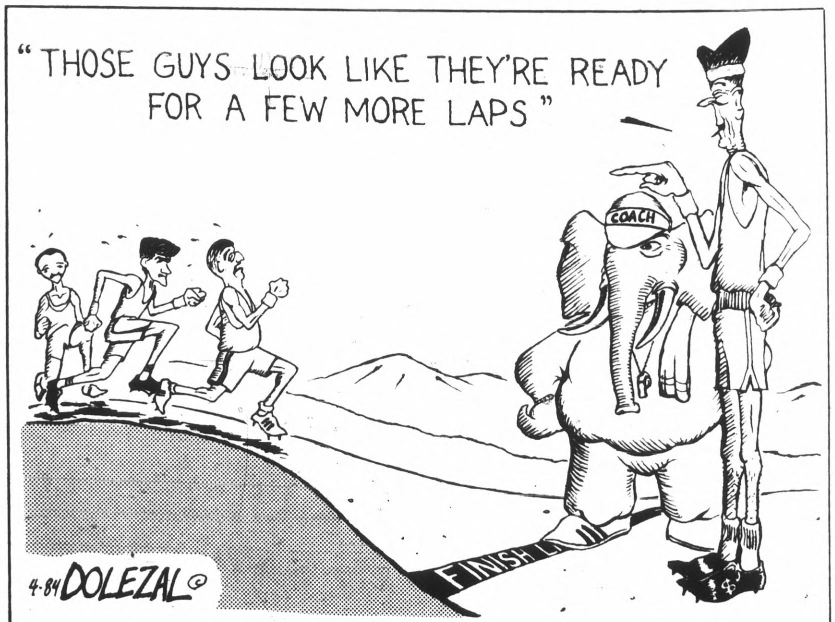
Real's ruling seems to indicate that states cannot legislate in areas covered by Title VII of the 1964 Civil Rights Act, which bans employment discrimination based on sex. Ironically, that section of the Act was written to protect women and is now being interpreted to act directly against them. A state law that mandated reinstatement of men taking paternity leave could make the recent judgement moot. However, paternity leave legislation has always failed in the past. The Department of Fair Housing and Employment may appeal the ruling.

PENNY PINCHING: The government of El Salvador will probably receive $61.8 million in emergency military aid as requested by the Reagan administration. Two senate proposals to reduce that amount were defeated Monday. In the six hours of debate, a handful of Republicans backed efforts to reduce aid, while conservative Democrats stood with the President.

A $21 million package proposed by Senator Edward Kennedy would have *supplied the El* Salvadoran Government forces only for the coming month, when a re-run election will determine the country's next president. Kennedy wanted the Senate to withhold aid should right-wing candidate Roberto d'Aubuisson win.

The second proposal, a $35.4 million bill offered by John Melcher (D-Mont), cut Reagan's proposal by $14 million in food and $13.5 million in medical aid from the Adminstration's proposal. Melcher contended that $140 million in economic aid and $19 million in military aid is still in El Salvador—unspent.

Melcher says El Salvador already has enough US money for six months of rebel killing. Yet Reagan says they must have half again as much to head off a coup by May... What's going on?


"THOSE GUYS LOOK LIKE THEY'RE READY FOR A FEW MORE LAPS"
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Mantis Brigade Protest

Preying on Porn Propaganda

by Linda Hooper

ON MONDAY, MARCH 12, *CITY on a Hill* got a collect call from Nikki Craft. "We're in *jail*. Does anyone want to see our arraignment this afternoon?"

Nikki Craft and Ann Simonton of Santa Cruz's Preying Mantis Women's Brigade (PMWB) ended their weekend of street theatre, conceptual art, picketing and destruction of *Hustler* magazine by finally getting themselves arrested at Park Foods on Soquel Avenue. Sheriff's deputies had arrested the activists, then released them on their own recognizance earlier in the weekend at the same store, on the same charge: malicious mischief. Both times, either Simonton or Craft had torn up one copy of *Hustler* and poured the blood of raped women on the shredded magazine.

Opinions of these acts differ. Some people view the protest as a vandalistic, attention grabbing media-event by self-righteous censors. Others said the protest was a demonstration of the First Amendment: the right to protest images one finds extremely hateful and damaging.

The actions of civil disobedience, which took place at four liquor stores until a merchant finally pressed charges, was only part of a weekend long series orchestrated by PMWB members. They began Friday at the U-Save Liquors on Mission Street.

U-Save Liquors was one of about 25 stores that stopped selling Flynt publications, including *Hustler, Chic,* and *Gentleman's Companion,* in 1981. U-Save removed *Hustler* after PMWB and other anonymous supporters destroyed hundreds of *Hustlers* in stores all over town by various methods, such as drenching the display racks with red paint. But *Hustler* was back on the display at U-Save and PMWB decided that U-Save would be the first recipient of a special award: Merchants United to Save *Hustler* (MUSH). U-Save will not be the only recipient. Craft said that there are several deserving merchants. "They want their public recognition for standing up for men's rights to depict the rape and murder of women."

PMWB called the ceremony a "First Amendment Rights' Celebration." The Brigade members said they hope people will see beyond the obvious charge that they are book-burners. They said their intent is not to ask for government censorship of any publication, but to educate the community about the pornography that is available to men. According to a PMWB statement, their intention was not to suppress violent pornography, but to expose it as political propaganda against women's freedom and women's rights. The Brigade believes that *Hustler* and other violent pornographic publications tell male readers lies about women: that they enjoy being beaten, humiliated, and raped, that little girls love incest, and that the bodies of women and girls are men's playthings. The Brigade charges that men bend the First Amendment just enough to keep pornography hidden from women and girls, but available to men and boys.

To illustrate their position, the Brigade placed a large display of pornography gleaned from recent *Hustler* and *Penthouse* magazines at the entrance of the U-Save.

Photo by CLYTIA FULLER

Mantis Ann Simonton hands U-Save the MUSH award. U-Save later agreed to remove *Hustler* from its newsstand.

Dressed as a man, Mantis Ann Simonton read a satirical, but telling, description of the image of women in violent pornography. It contained statements like, "We are proud to be American, to control our female things. We yank them by the hair, growling, brutal sadists, we're real he-men. We shove their heads in toilets, as we ram them from behind, and isn't it funny? Isn't it amusing? Isn't life grand?"

Simonton then unveiled the MUSH award, a handsome twelve-inch gilded dildo mounted in a plexiglass box flanked by American flags. She then manually ejaculated the trophy until a sticky creamy substance (buttermilk and cream of wheat) frothed onto the pornography display. Simonton wiped up the mess with a pair of women's underwear inscribed with the message "satisfaction guaranteed."

Why is this group, which claimed responsibility for destroying violent pornography three years ago, now going out of its way to show it on the streets? Brigade members want Santa Cruz, and eventually the rest of the US society, to know what is sold in stores and protected by the tradition of a free press. As a Brigade leaflet said:

> *If Larry Flynt's propaganda is fine and acceptable, then it should be just as fine and acceptable out here in the sunlight as it is hidden away under the beds of America's men. We are informing the women and girls what the men and boys are reading in their bathrooms. We should be aware of what is being said about us by an industry that outsells movies and records combined. Lots of women don't know these magazines exist. We may know that men look at pictures of naked women, but do we know that men are looking at pictures of women being raped? Knifed? Tied up and tortured? Electrocuted? Murdered? That men are chuckling at cartoons about the sexual abuse of little girls? We should know this. It's time that the men who buy and consume these images answer publicly for their attitudes. Let them produce violent pornography if they want to, let them buy it if they want to, but let the women and kids know what kind of men they are, what opinion of us they endorse, what thoughts they enjoy about us, and what lies they like to tell about us behind our backs.*

About fifteen minutes after the ceremony began, U-Save co-owner Lido Marietta agreed once again to remove *Hustler* from his store Craft then donned a dark robe and knee pads and began writing with chalk on the sidewalk "Violence in the Media = Violence in Society = Violence in the Media = Violence . . ." Other women joined Craft in the effort and didn't stop until "The Never Ending Continuum of Self-Perpetuating Mess" ended 17 miles later at the 41st Liquor store in Capitola.

Craft said the Continuum elicited many responses, many negative. "People in this town are more upset about chalk on the sidewalk than they were when an 87-year-old woman was raped in Boulder Creek. If people reacted to violent acts like they reacted to chalk on the sidewalk, we'd stop violence in this culture." Craft said the purpose of the Continuum was to "wake a sleepy public who have been desensitized to violence and the possible causes of it."

According to Craft, the manager of the Del Mar theatre threatened to pour water on the words. "They think we're violating their First Amendment rights, and then they scuff it out with their feet," Craft said incredulously. Passersby asked the huddled group of women where they were headed and wondered, "is it art or is it politics?" Craft said she believes their work stands on its own as both. On Monday a rain storm washed away all evidence of chalk. "It's all gone now," Craft said later. "What is left is the interaction of the people who crossed its path."

Craft and Simonton said that they think that more people are beginning to notice age-old social evils and are no longer willing to accept them as part of living in a less than perfect world.

"It's a grassroots movement that is definitely starting to grow," Simonton said. "With the kind of recognition Nikki is getting (she is currently on a speaking tour back East) and the attention our actions are getting, it's coming into the limelight. I know in the next few years a lot more focus will be on the kinds of things we do and people are going to take notice of them. It's not just going to be a few isolated women; it's going to be hundreds of women."

"I think we are attacking a larger problem [than pornography]," Simonton said. "Because we're trying to generate controversy about a problem which is basically not ever talked about." Though complex, Simonton said, the larger problem is the image of women in our society. What is that image when cartoons about gang rape of children are considered humorous? What is that image when a photo of a bound and tortured woman is used to sell record albums? Simonton said she believes the media attention of the Preying Mantis actions gives them a forum for presenting the larger issue.

"I was thinking," she said, "there could be a lot of interesting conversations. Husbands and wives might be at home tonight, they might be taking different sides, they might be agreeing, but they'll be talking about something they don't talk about very often."

Nikki Craft and Ann Simonton will go on trial for their malicious mischief on May 1. "We're going to try to prove that we weren't being malicious," but rather, exercising a right of free speech and protest. Craft and Simonton said they believe their jury trial will generate controversy and community discussion about the function of a free press in our country. They believe the media shapes our collective image of womanhood through advertising and pornography.

Municipal Court Judge William Kelsay will hear their case. Kelsay is also who presided when Craft, Simonton, and other women were arrested for bathing topless on a state beach in 1982. Simonton said she hopes "we'll be able to have a lot more fun," at this trial. "I think we'll be able to bring our porn display and explain our motives."

The next action of the Brigade will be this year's installment of the Myth California pageant. In past years, costumes lampooning the accepted blueprint for beauty queens abounded, but this year, Simonton hopes to organize the participants to portray more positive images of womanhood. "What do we want? What do we *want* to see?" she asked.

Simonton said she hopes more people will take part in this year's demonstration. "There's a lot of theatrical and artistic talent in this community," Simonton said. "I would love to have people see what we do and come to us and say 'we're interested' or 'I can help you with this aspect.' I know there are a lot of talented artists who are afraid to get involved with us because of the legal end of it. People wonder if just by coming to the protest—'will I get arrested?' "

The Miss California pageant is scheduled the weekend of June 16 and the Myth California demonstration Monday night, the 18th. In past years, the final night of the pageant is on a Saturday, but a pageant official said that Monday gives the show a better share of the television audience. He went on to say, "Actually, the girls will be arriving the 11th."

"The girls?"

"The contestants."

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	141	Bridgeman
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	40	Thomas
	40	Lane
	100	Euben
	105C	Meister
	107	Euben
	120C	Brown
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	131B	Larkin
	150C	Hatch
	167	Mayers
	168	Mayers/Mink
Sociology	1	Reinarman
	119D	Landau
	121B	Barlow
	122F	Barlow
	133A	West
	151C	West
	172M	Takagi
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	4x,5x	Yokoyama
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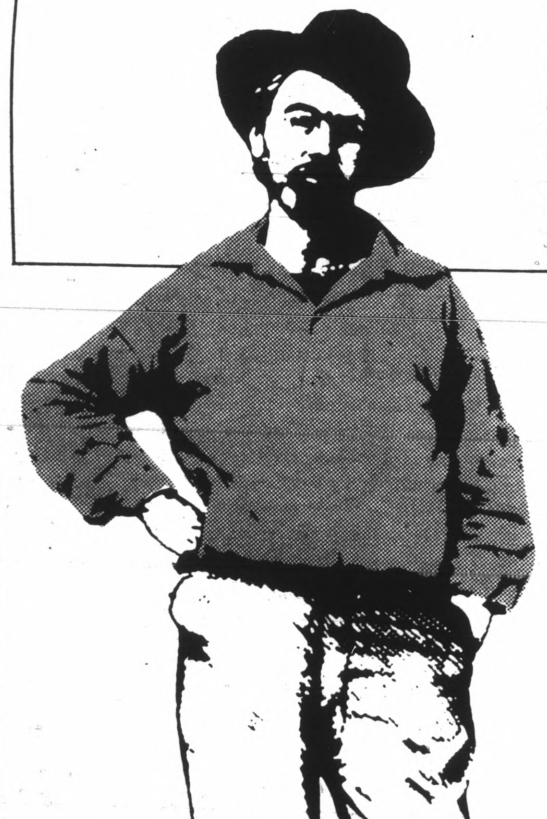

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UC and Corporate Agriculture

The Ties That Bind

by Chris Geiger

CALIFORNIANS MAY HAVE GOTTEN MORE than they bargained for from the people who created the square tomato. Massive labor displacement, increasing small-farm bankruptcies, and higher produce prices, among other ills, are the unadvertised byproducts of university-funded agricultural research, according to California Rural Legal Assistance (CRLA).

Acting on behalf of a group of activists and displaced farmworkers, CRLA is suing the University of California for its ties with agribusiness corporations, which the group claims exerts an unhealthy influence on agricultural research priorites. The University, allied with a New Right "public interest" law firm, claims that the research has helped California remain the nation's leading food producer, and has freed farmworkers from grueling "stoop labor." UCSC community studies Professor William Friedland is among the cadre of expert witnesses called to testify in the trial by the CRLA, as the unique case enters its fourth week.

The central question in the hearings is "who receives the benefits" from agricultural research. UC claims that everyone does; CRLA charges that the agribusiness community is the primary beneficiary, at everyone else's expense.

The process of agricultural mechanization is at the heart of the furor, in particular the development of the tomato harvester. CRLA is using the harvester's story as an example of the university's blindness to the social impacts of research, and of its institionalized susceptibility to corporate influence. It is not asking for monetary reparations, but is calling for UC to alter its decision-making process to reflect its wider constituencies, to retrain displaced farmworkers, and to institute some sort of "social impact statement," as Friedland terms it, to remedy the situation.

Because of its challenge to unencumbered technological advances, some mass media have labeled the suit as "anti-progress," comparing the plaintiffs to the nineteenth-century "Luddites"—unemployed British weavers who took to smashing the looms and carding machines that put them out of business. The San Francisco *Chronicle*, for example, threw the word "sabotage" into a headline. The Los Angeles *Times* ran a searing editorial on the case entitled, "Trying to Hold Back Tomorrow." Such a stance is no doubt particularly heartfelt in their case, since the *Times*' Chandler family owns Tejon Agricultural Corporation—operators of the largest contiguous piece of farmland in California.

Presiding Superior Court Judge Spurgeon Avakian responded to the "Luddite" charges. "It is not proper for the court to determine whether farm mechanization is good for society," he stated. "But it is proper to question whether the university has addressed these [social] questions."

The suit has attracted attention not only because of its potential to turn UC agricultural research upside down, but because of the strange affiliations it has inspired. The California Grange, a fraternal organization dating from many years ago, and professing to represent 25,000 farmers, has joined the university as a co-defendant in the suit. This is odd in itself to some; CRLA spokesperson George Waters was "surprised they didn't intervene on our side," since they claim to represent the small farmer. Odder still is the Grange's legal representation by the Pacific Legal Foundation (PLF), notorious for its espousal of right-wing causes. According to some authors, the Grange (also known as the "Patrons of Husbandry") is not generally prone to political involvement of this kind.

The PLF, however, has a colorful history of political involvement, making Waters wonder "who went to whom" in the case. Did the Grange seek out the PLF's services, or did the PLF seek the Grange's sponsorship for its own purposes? Claiming to be a "public interest" law firm, the PLF has won court orders allowing Trident missile submarine bases in Washington state, sued Diablo Canyon protestors for $1 million in 1982, and kept the Interior Department from holding to a 160-acre limit on California farmlands receiving federally-sponsored irrigation. UC Regent Glenn Campbell acts as advisor to its law school, and head man Ronald "Woody" Zumbrum is a crony of Ronald Reagan. PLF members include the presidents and chairpersons of several companies with large agricultural interests, such as the Southern Pacific Company and Knudsen Corporation. With a background like that, Waters' curiosity seems well-founded, and the UC/PLF alliance does not seem quite so strange if CRLA allegations are taken to heart.

CRLA IS CHALLENGING THE UNIVERSITY'S role as what the *Wall Street Journal* called a "tax-paid clinic for a major industry." It contends that UC has violated the California Constitution, which prohibits gifts of public funds to private organizations. These "gifts" take the form of research support, tailored to a particular group's needs. CRLA maintains that for every dollar contributed as a "mini-grant" or "gift' by machinery or chemical firms, that firm receives five to ten dollars worth of publicly-funded research.

Most research funds come from state and federal sources, with only 23.9 percent originating from private industry. State funds, however, often cover only faculty salaries; materials, equipment, and graduate student salaries must often come from other sources, according to the CRLA.

"The university gave me an office with no tools," testified one university researcher, "so I had to go where the money was—the chemical companies."

CRLA claims this funding vacuum allows private groups to sway research decisions. Gifts to the university become, in the final analysis, gifts from the university, because donations can be earmarked for specific projects that will primarily benefit the donor. The needs of small farmers, workers and consumers, who have no means to give such "gifts," are therefore inadequately accommodated by university research. Research which might otherwise be devoted to smaller scale, more ecologically sound technologies is allegedly elbowed out by the push for capital-intensive mechanization.

The industries' leverage is compounded, the CRLA contends, by royalty incentives: 50 percent of royalties from university-derived patents goes to the individual inventor. On top of that, donors may stipulate that UC not release its research findings—except to them—for some time afterward. AMF, Inc., best known

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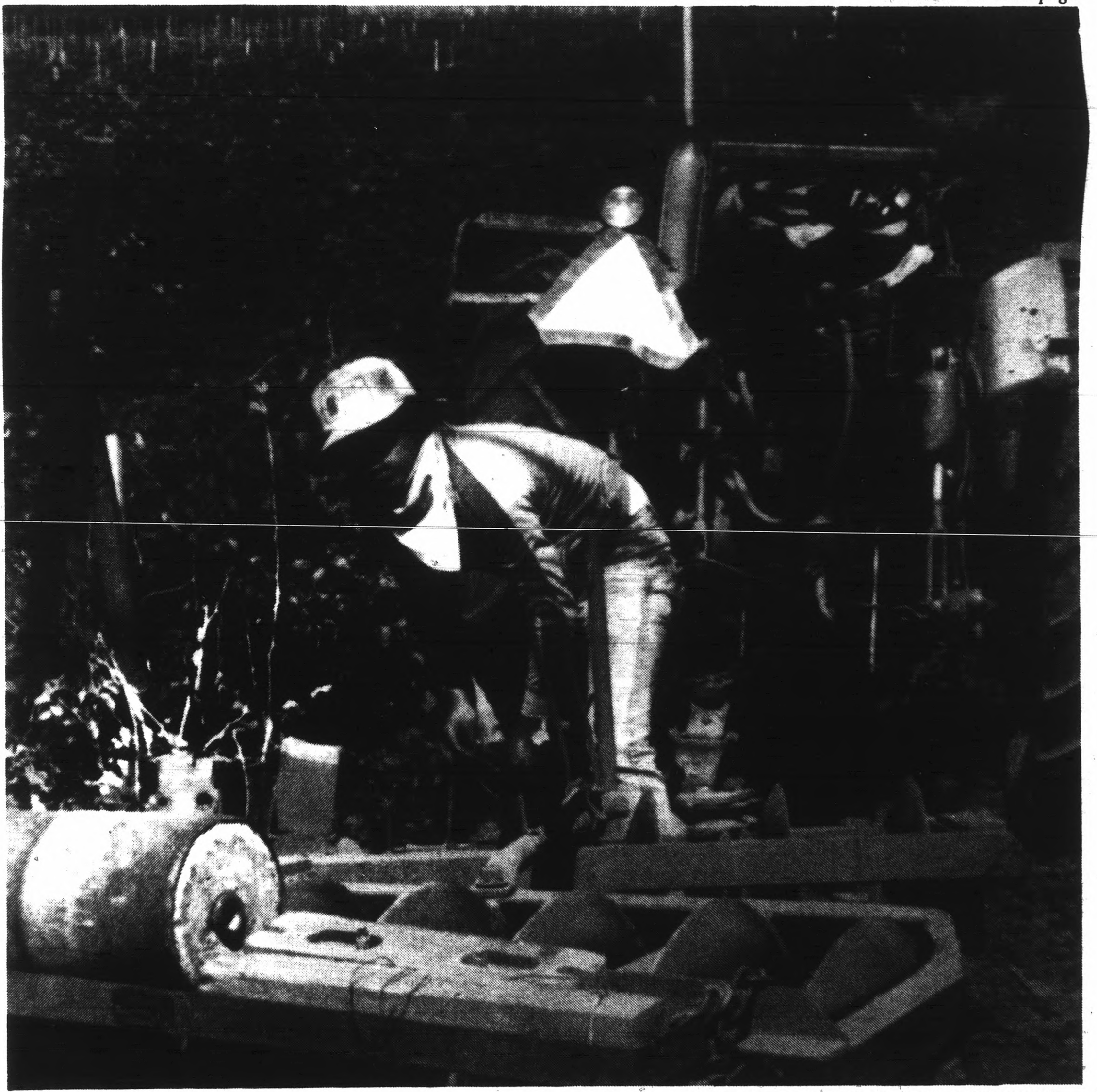

Photo by LAURIE COLE

CRLA attorneys contend that UC's agricultural research has led to massive labor displacement, small farm bankruptcies, and higher produce prices.

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CRLA LAWSUIT

continued from previous page

for its bowling balls, swung such a deal with its tomato sorter research. It contributed $4,600 to UC Davis on the condition that results not be published until two years later, giving the company a healthy head start in manufacturing and marketing the machines.

UC maintains that its relationship with industry is a healthy one, which is "envied by many other fields." It claims that farmworkers and small growers are represented on many advisory committees, which guide research decisions. CRLA says, however, that the latter groups are woefully underrepresented, and have "narrow compositions" of industry representatives. Alex McCalla, former UC Davis Dean of Agricultural and Environmental Sciences, noted that funding remains "the primary factor determining research choice."

CRLA also charges that UC, its agricultural experiment stations, and cooperative extension services are in violation of the federal laws which mandate that they promote "maximum employment," "quality of rural life," and "consumer welfare."

Friedland has researched agricultural sociology for over 10 years at UCSC, specializing in "commodity systems analysis"—the web of technical, labor, economic and social factors involved in a particular crop's production. He testified last week that agricultural scientists are "not necessarily disinterested in social questions," but simply define such issues (employment, elimination of small farms, environmental degradation, etc.) as "outside of their realm." "When these scientists justify their research as 'feeding a hungry world', " he told the court, "I see many of them as just groping in the fog."

Testifying that the "intents and the outcomes [of the land grant college system] have become quite different," he proposed framing a solution within the existing university structure. Social impact statements, comparable to environmental impact statements, should be required for major research projects, and an independent organizational body within the university would help the scientists prepare them. Friedland maintained that such an arrangement would encourage the scientists to broaden their analyses, and would provide a stronger base for future evaluations.

GROWERS FIRST CALLED FOR A TOMATO harvester in the mid-'60s, allegedly in response to the end of the "bracero program," which imported Mexican nationals as cheap agricultural labor. A prototype machine had been developed, and was soon put on the market, along with the new, tougher-skinned tomato varieties it required. The new machines were designed to be economical on farms whose minimum size was 150-200 acres.

The CRLA lawsuit is challenging UC's role as a 'tax-free clinic' for agribusiness interests.

The average tomato farm at the time, however, was 32 acres. Allegedly, because of the machines' large scale and price tag, the number of growers fell from 4,000 in 1963 to 600 in 1973—an 84 percent reduction. "To get in on the new technology," said CRLA spokesperson Paul Barnett, "you had to quintuple your acreage and buy what was then a $25,000 harvester." A major question in the trial is whether the tomato research was "size blind," or insensitive to the needs to small growers, who were [then] in the majority. UC now claims the harvester "saved the industry," but in 1966 its public relations people said to "mechanize or get out."

The number of farmworkers also plunged during the period, from 50,000 to 18,000. The CRLA points to the tomato experience as a prime example of mechanization's effects on the labor market, warning that workers in a variety of other crops may face similar fates. It estimates that up to 15 million hours of labor per year was lost by 1981 due to mechanization efforts. Ralph Abascal, CRLA attorney, thus referred to the tomato harvester as "the welfare machine."

The university quotes from a different set of employment statistics, citing 23,000 *more* jobs in the tomato industry now than before mechanization, although "the emphasis has shifted [away] from fieldwork." It also points to the apparent increase in total farmworker numbers in recent years, despite general mechanization efforts. The university's figures refer only to positions, not work hours, and are not taken from actual census data. Whatever truth lies behind the statistics, it is noteworthy that between the two versions lies the discrepancy of a mere 55,000 farmworkers.

Often it is not the loss of jobs, but the threat of lost jobs which is most deleterious, according to the CRLA. Agribusiness, it claims, has repeatedly used the spectre of mechanization to thwart collective bargaining with farm workers. A Salinas valley lettuce strike in 1970, for example, allegedly prompted growers there to contribute money toward UC's lettuce harvester development, and the mechanical melon harvester has also been used for strikebreaking. UC Davis Chairperson of Agricultural Engineering Roger Garrett put it most succinctly: "Machines don't strike."

UC's right-wing ally in the case is known for its lawsuit against Diablo Canyon protestors.

The consumers lost in the tomato conversion too, according to the CRLA. During the mechanization period, tomato prices rose by 111 percent—far more than the average 74 percent rise in other foods. UC attributed much of the change to processors' costs. It failed to mention, however, that processors were also involved in promoting the harvester's development.

Finally, CRLA argues that both the university itself and certain individual administrators had conflicts of interest in many of their decisions regarding research priorities. Regent Edward Carter, for example, owns $80,000 worth of Del Monte stock, and until recently served on their Board of Directors. Del Monte was the world's largest food processor, until its merger with R.J. Reynolds, an even bigger conglomerate. Regent John Lawrence owns 1,900 acres farmed by Bowles Farming Company, which has benefited from the UC-developed tomato harvester; and, until recently, College of Agriculture Vice President Kendrick sat on the board of the aforementioned Tejon Agricultural Corporation. Before the merger, UC itself was the fifth largest stockholder in Del Monte and is the seventh largest in Standard Brands.

The lawsuit was actually filed in 1979, but was delayed for a year and a half by Reagan's election, when the Legal Services Corporation—parent group to CRLA—was threatened with extinction. Here lies another ironic twist: when Reagan failed to eliminate the Legal Services Corporation, he did the next best thing—installed a PLF trustee to the Corporation's board of directors.

Once that struggle was partially won, another three years elapsed during the "discovery" period, when the plaintiffs (CRLA) collected over 6,000 documents to support their case, including depositions (written testimony under oath) from 37 academics, farm advisors, and bureaucrats. These documents now grace the plaintiffs' counsels' courtroom table as a full three-foot thick stack.

The suit's originators are "hopeful"; the case was not immediately thrown out of court as the university requested, the judge has been good-humored, and they have not yet been completely discounted by the media. The hearings are liable to continue throughout the month in Oakland, as UC begins calling its witnesses. Meanwhile, UC's glittering mechanical giants will continue chewing their way through California fields, and its "rubber tomatoes" will keep bouncing their way into the world's refrigerators. ✓

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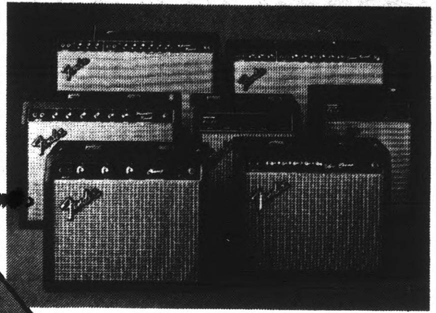

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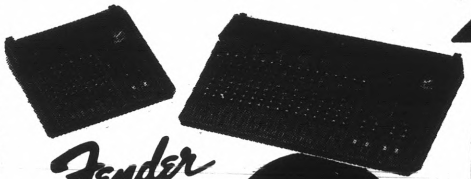

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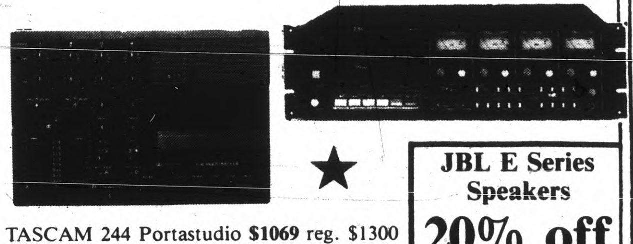

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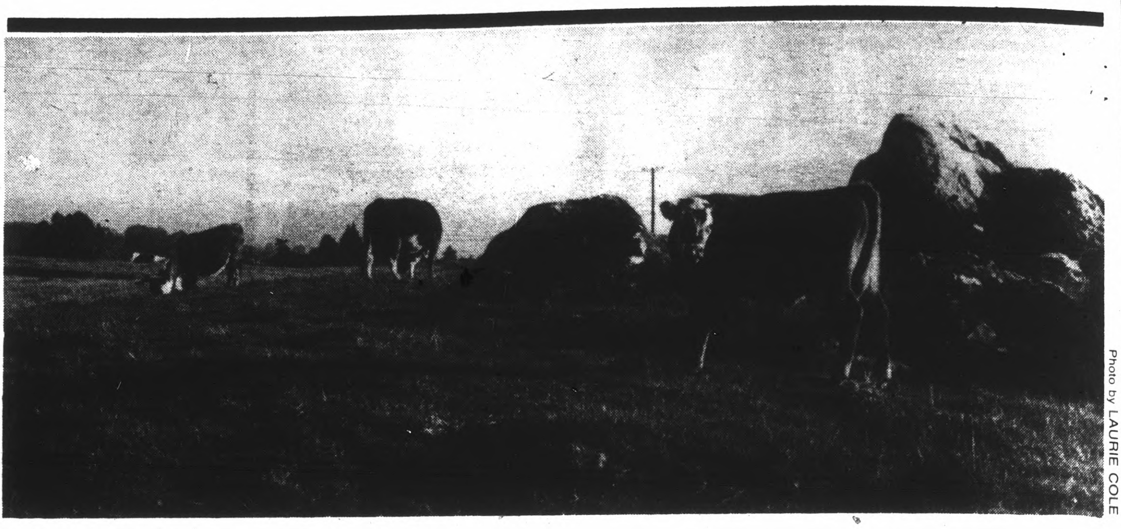


Photo by LAURIE COLE

UCSC's Agroecology

Digging for Dollars

by Christine Mlot

A SCENIC ONE-MILE SLOPE SEPARATES THE UCSC Farm Project from McHenry Library. At times during the Farm's 13-year history, the physical separation has corresponded to an ideological gap between the Farm's practical, experiential learning, and the University's academic classroom approach. But when Environmental Studies' Agroecology Program arrived in 1981, the Farm and its uphill Garden counterpart behind Merrill College found a permanent tie to the campus.

Originally, the Garden was conceived by Dean McHenry as part of UCSC's English College system design; it also preserved and enhanced some campus land in the midst of mass construction. Through McHenry, Alan Chadwick came to UCSC to establish the Garden using biodynamic/French-intensive gardening techniques. Continued interest in organic, labor-intensive methods spurred the Farm Project in 1972.

Various stewards have overseen the Farm and Garden since Chadwick, including a non-university community group, The Friends of the Farm and Garden. In 1975, College Eight officially took the Farm and Garden under its administrative wing. A number of College Eight faculty—Ken Norris, Jim Pepper, Richard Cooley, Ray Dasmann, Bob Curry—supported or directed the Project for periods in the late 1970s. But their academic interests lay in other areas, and in 1980 the University administation threatened to discontinue Farm and Garden funding because the project served "no academic purpose," according to Kay Thornley, assistant director of Agroecology. "The Farm and Garden were threatened with virtual extinction," said Thornley. "It was a real critical time."

Then in January 1981, the Environmental Studies Board hired Assistant Professor Steve Gliessman, who, with Thornley, established the Agroecology Program as the academic link with the Farm and Garden. Farm and Garden management remained in the hands of the long-time staff and the apprentices who work the two sites, but Gliessman became official director.

Agroecology is the study of farm systems within an ecological framework, and the goal of agroecological research is to produce healthy crops with a minimum of chemical and energy input. The Farm and Garden's small size and the organic methods developed by the staff proved compatible with Agroecology. "We did not replace what was here [at the Farm]," said Gliessman. "We just added the science component."

"We are the only higher institution involved in this mission to promote sustainable methods of food production," said Thornley. "We are at the cutting edge of doing it in a higher academic context."

In its fourth year, Agroecology is growing in staff, research, and academic offerings. Seven graduate students work under Gliessman, and the number of undergraduate independent study projects has grown from an initial five to about 20 in the winter 1984 quarter. Two new courses are being taught this spring quarter, one in appropriate technology for agriculture and another field seminar that will teach farming and gardening techniques and principles.

Currently, the program plans to submit a land request for 80 additional acres to expand the Farm's 17-acre size. According to Farm Manager Jim Nelson, the present size is too limiting for many planting experiments, and the Farm aims to incorporate cattle and other livestock in its operations.

The cows now on campus belong to a Watsonville rancher who leases the 462-acre grazing rights from the University, according to Purchasing Manager Burt Bailey. The lease is "not really profitable" for the University, said Bailey, but the grazing cows keep down the fire hazard and add "charm" to the campus pasture.

Including cattle in the Farm's operation is important for practical as well as ideological reasons, according to Thornley. The farm presently spends about $10,000 yearly on manure fertilizer; obtaining it from the Farm's own livestock, through a managed corral or barn confinement system, would be a more efficient way of returning nutrients to the soil. "We'd make the Farm a more integrated system in terms of energy flow," said Thornley. "And academically, we want to expose students and apprentices to animals to teach these elements of agroecosystem management."

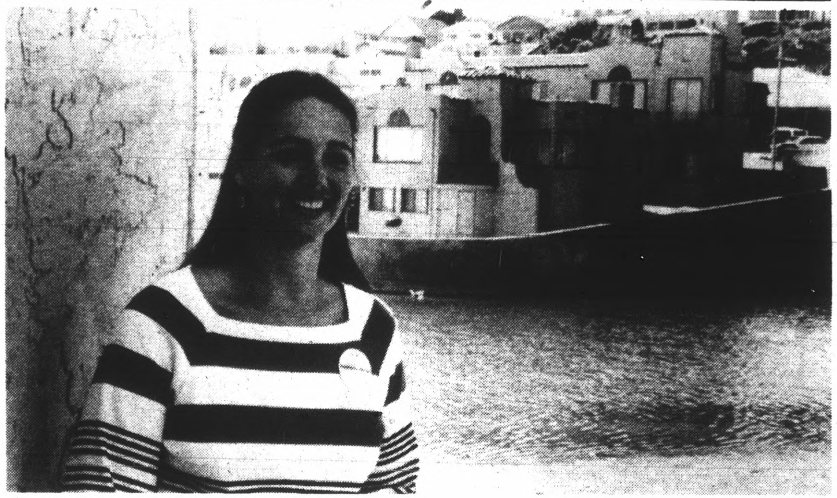
The proposed farm expansion would not conflict with the campus land reserve plans, according to natural history professor Ken Norris, who supports the Farm's expansion. "It's very appropriate for an academic program to run the grazing, instead of a private lease," said Norris. "Campus activities should be academic—putting the lease under Steve Gliessman does that."

Despite its present and potential growth, the Agroecology program is racked with financial problems. "Funding is a major preoccupation and worry," said Gliessman.

Ever since UCSC students voted the Farm and Garden out of the registration fee fund in the late seventies, the two facilities have depended primarily on non-University money for their upkeep, operation, and staff salaries. UCSC pays the Farm and Garden's water and utility bills, as well as Gliessman's assistant professor salary, but since its inception, Agroecology has been supported mainly by private donors and a grant from the state Environmental Protection Program (which receives money from personalized license plate revenues). To a lesser degree, support is derived from produce sales, The Friends of the Farm and Garden, the apprentice program, and occasionally, the Chancellor's Discretionary Fund.

The program's financial status changes yearly, as grants expire and discretionary funds come and go. When the state environmental grant was rumoured to be cut in December 1983, efforts to include Agroecology in the UC budget ensued. About the same time, preparations for the trial in a suit charging that UC's agricultural research priorities are influenced by large-scale private interests were underway. According to Chancellor Robert Sinsheimer, Agroecology has been included in the regent's UC budget proposal for next year.

Pending state legislature approval, the first university-affiliated organic farm may become supported permanently by UC in 1984-85, enabling the two most cultivated spots on campus to continue to thrive. ✓



Council candidate Stephanie Harlan Photo by LAURIE COLE

Flaming Moderation

by Joe McGowan

IN THE CAPITOLA CITY COUNCIL elections April 10, there is no hint of outside paid political consulting. The Santa Cruz County Grand Jury is not investigating voter rolls for large-scale impropriety. The possibility of the council majority falling to radicals of any persuasion is not an issue. The question voters will decide is closer to the Hart-Mondale race. Like Gary Hart, Stephanie Harlan and Russel Gross, in their bid for the two open spots opening on the Capitola City Council, promise new ideas for the '80s.

Michael Routh and Ronald Graves, who served on the city council for 12 and 16 years respectively, claim all changes aren't necessarily beneficial. Amid charges of inaccessibility and lack of foresight, the incumbents are campaigning on their records and their experience.

Routh, who teaches governmental and juvenile law in Milpitas, said his experience will allow him an effective voice on the council. "Someone without experience couldn't have the connections with the staff and the board of supervisors. I know who to talk to and when."

Graves, a gas-serviceperson for PG&E who with his wife owns Bell Book and Candle, a store in Capitola Village, said he becomes suspicious when a candidate says it's time for a change. "Change is not synonymous with good government, or government that listens, responds, or anything else." Graves, serving his fifth term, also doesn't believe a two-term limit for city council members is necessary. "If you do a good job, then you get re-elected."

> *Like Gary Hart, the challengers promise new ideas for the '80s for Capitola.*

Gross disagreed. "I don't think any public servant should stay in office for as long as the incumbents," he said, "regardless of performance. You get too much into the routine of things. you're not incorporating any new perspectives. You're looking at the same problems, the same ways and finding the same solutions." A graduate of the University of the Pacific in business administration, Gross, 23, claims his formal education will allow him to handle larger corporations on 41st Avenue, and his experience working at Soquel Meats, which he co-owns, will enable him to understand "what it is like to be a small business."

Harlan, a nurse at Community Hospital, said she also believes a change would benefit Capitola citizens. "The incumbents have done many good things, but times do change and unwearied viewpoints are needed." Harlan, who moved to Capitola over ten years ago, works extensively with local community organizations, including the Depot Hill Neighborhood Association, and the Friends of the Rispin Mansion. She was also active in the growth control referendums Measures J and O; the campaign against the recall of liberal Santa Cruz County Supervisor Ed Borvatz in 1978; and Proposition 20, the 1976 statewide Nuclear Power referendum. Harlan is also on the executive board of the Sierra Club.

Santa Cruz City Councilmember Mike Rotkin supports Harlan: "She's a good candidate who will bring a real change to the Capitola city council, and her environmental qualities are unassailable."

The challengers maintain that the incumbents are responsible for Capitola's worsening traffic congestion, and for the appearance of 41st Avenue. "There has been inadequate planning, resulting in parking and traffic problems," said Harlan. "The current city council did not foresee changes that have taken place in Capitola."

According to Gross, "The traffic at times is ridiculous. They didn't look to the future. When you incorporate growth in your general plan you have to make sure city services keep pace. I don't think they're keeping pace."

Graves admitted that the council didn't plan for traffic, but said "there were reasons we didn't. Obviously one of these reasons was that the financial mechanism was never there. We never had the funds or the where-to-fore to really get a grasp on it."

The mayor said the council had changed significantly since he was elected. "I served under two councils that were absolutely pro-growth, and would never think of asking the developer for anything, and I was always the short vote of the end of all those. I don't take the blame for that lack of planning in those first years."

continued on next page

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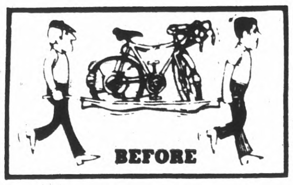

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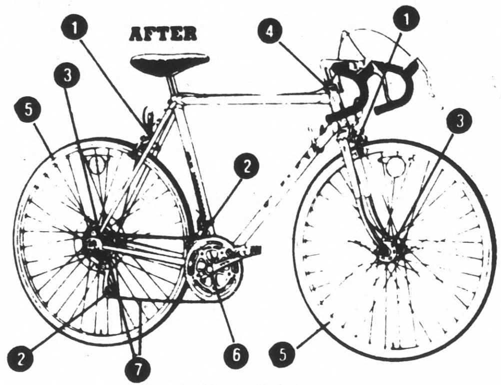

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CAPITOLA COUNCIL ELECTION

continued from previous page

Photo by LAURIE COLE

Council candidate Russell Gross

Councilmember Dennis Beltram, who endorsed and is campaigning for Harlan, said of the incumbents, "They have to share some of the blame, but I think it would be a mistake to point all the blame on them, with the length of time involved."

Another issue is the accessibility of the candidates. "If a resident wants to talk with the present councilmembers," said Harlan, "he or she must either visit their place of business or call them at home and sometimes their numbers are unlisted. Routh is a teacher and is not always easy to get hold of."

Routh said he is available every day when he gets home at 3:30, and when he's off in the summer. He said his phone was unlisted to prevent crank calls from students. "My phone number is printed on all my campaign literature, and I have told city hall to give my number out to anyone who calls for me."

Graves said he spends an average of 10 to 15 hours a week conferring with his constituents. "I think people get the best response in the city of Capitola than any place in the world," he said.

Harlan said if elected, she plans to establish office hours. "I have the time and I would like to be available at a regular place and time. Not necessarily at city hall— perhaps at Mr. Toots [a Capitola restaurant] in the late afternoon."

Although Graves didn't object to office hours, he said it's easier if the councilmember goes to the constituents. "They put in a call and you go to them."

Bob Garcia, who served on the Capitola City Council from 1978 to 1982, was the only councilmember to regularly hold office hours. He said that few people came to see him, and he discontinued holding regular hours after about six months.

Harlan also plans to organize Capitola neighbors to be more politically active. "As issues come up I'll try to call meetings to get in touch with people so they know when the council is dealing with an issue important to them."

The first filing of campaign contributions demonstrated a few differences among the candidates. Harlan received $490.82 in donations that were each less than $100, and she and her mother, Edith Harland, each donated $100 to the campaign. Graves received $2,023.50, $953.50 of which was donated in amounts of less than $100 and the remainder in 11 donations of $100. Routh received $100 donations from the same 11 sources, and $839 in contributions of less than $100. Gross received less than the minimum amount required for filing at the first filing date, but said he planned to spend $650 during the entire campaign. According to Harlan, the large amount of contributions under $100 showed she "has a lot of grass roots support."

She criticized the incumbents for accepting donations from Capitola Garbage, who were given two fee increases— the second was voluntarily rescinded— during the last council term. "Capitola Garbage offered money to me and I refused."

Gross said his campaign contributions were free of conflicts of interest. "The largest contributions I received from people in Capitola are two for $20."

Gross would like to see the city government run like his campaign: thrifty. "Decisions have been made that have cost the taxpayers lots of money. I don't think $200,000 ought to be spent on Esplanade park. I don't think councilmembers ought to travel to Palm Springs to look at a JC Penney store," referring to a trip by three councilmembers, paid for with city funds. The council is considering a JC Penney store for Capitola Village. "We don't need more fees, taxes and restrictions."

Gross said that the city council should establish its priorities. He said his priorities if elected would be to alleviate the congestion of automobiles.

Routh said his priorities are to enhance Capitola's unique qualities as a community with a government that is fair, that listens, is not addicted to political labels, and gets the job done.

Graves also said he has directed his efforts as a councilmember toward the preservation of Capitola's unique qualities. He stressed the need to maintain the natural environment and not resort to the bulldozer approach.

Harlan said she will be a city councilmember who will listen to concerns, seek greater public input, and represent the public view.

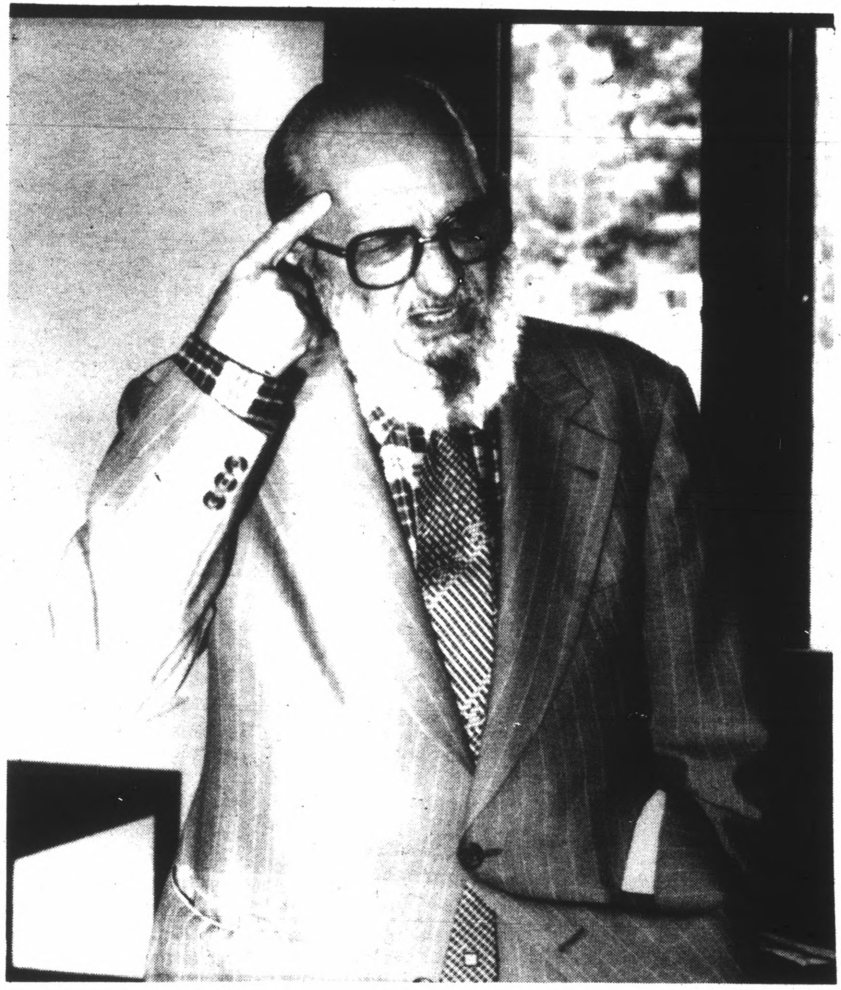

Photo by ANNIE VALVA

Paulo Freire

Beyond Pedagogy

by Dan Siegel

PAULO FRIERE DOES NOT LIKE making speeches. The Brazilian educator is world-renowned for his pedagogic theories which stress teaching *with* rather than *at* students. Freire was thus understandably uncomfortable when he addressed an overflowing yet passive audience at UCSC's Performing Arts Concert Hall at the end of Winter quarter.

Although unable to converse directly with the crowd, Freire was able to outline some of his beliefs about education, which are best summarized in his book *Pedagogy of the Oppressed.* In this widely read book, Freire criticizes the prevailing "banking theory" of education which views students as empty receptacles into which teachers deposit knowledge. He argues that such authoritarian education limits students' creative power for critical thought and serves to integrate them into the status quo of society rather than empowering them as historical actors to change it.

Freire's teachings are most often associated with education in the Third World, where they have been adopted in many of the literacy campaigns conducted over the past 20 years in Latin America and Africa. Freire believes that all human beings, no matter how "ignorant," can discover their ability to learn and acquire knowledge. Provided with a humanizing educational practice, even the "wretched of the earth," argues Freire, can become self-enlightened, which leads to questioning of and eventual opposition to the oppressive institutions which keep them poor and hungry.

His methodology was first applied in the Northeast of Brazil, which was considered so grave a threat to the old order that Freire was jailed immediately after the military coup in 1964. Released 70 days later, Freire began his exile in Chile, then emigrated to the United States. He presently serves as a special consultant to the Office of Education of the World Council of Churches in Geneva. He was allowed to return to Brazil in 1979.

During his talk, Freire stressed the "need to begin to understand education as a political act, and not something neutral, which is at the service of humanity, generally speaking." He said that educators "have to have a certain dream about tomorrow, which is political and not just educational."

Central to Freire's beliefs about the "politics of education" is the need to achieve consistency between theory and practice. He said that educators must be "demanding...with regards to what we say and what we do. It means that more and more we must diminish the distance between our speech and our action.

"An educator, a professor who claims himself or herself as a democratic figure and denies the students the right to ask questions because he or she says that he or she knows what the students have to know, is for me inconsistent."

Such inconsistency inhibits both the teaching and learning process since, for Freire, "it is impossible to separate teaching from learning.

continued on next page

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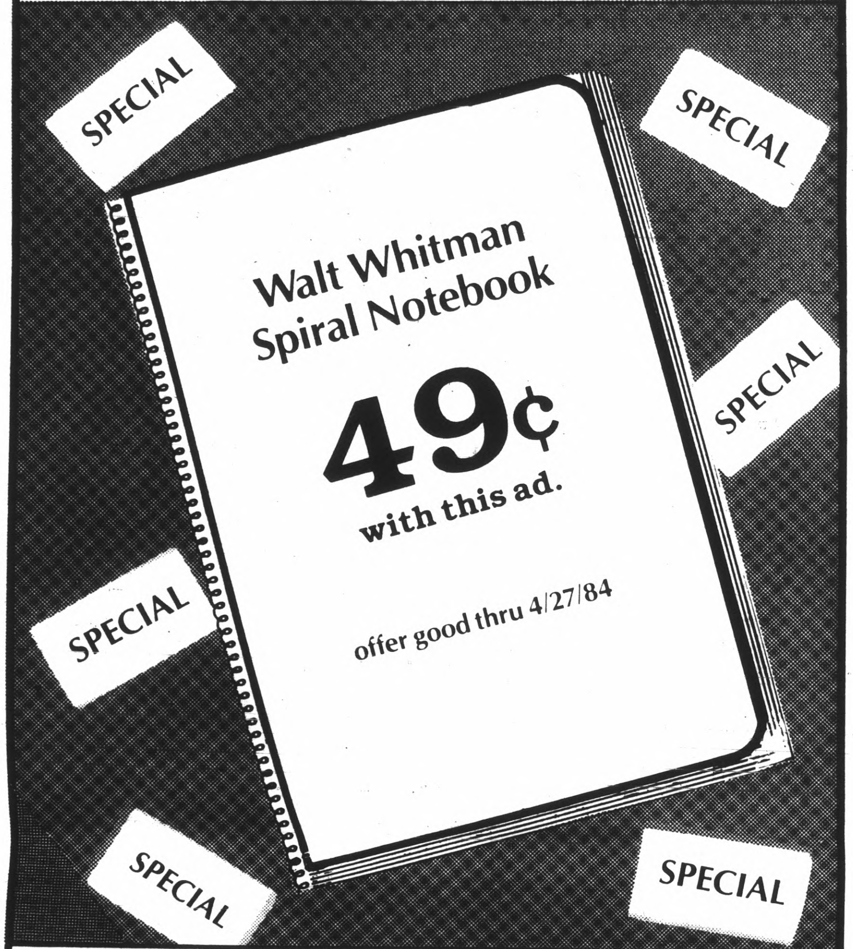

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PAULO FREIRE

continued from previous page

Every time we are engaged in the process of teaching as a teacher, we are also engaged in the process of learning as a student.

"When we teach," he said, pressing his index finger to his mouth, "we are learning how to teach. But more important than that, we also expose ourselves to the ability of the students to learn, to the extent that they begin to experience themselves."

While saying that teachers learn by teaching, Freire warned that we must recognize the inherent differences between teachers and students. "I always say to my students, 'Look, I am a teacher, you are the students. We are different.' Of course we are different."

This alternative vision of teachers and students learning together also emphasized that academic vigor and discipline should not be abandoned. Freire is "sure that without a very serious intellectual discipline we cannot know seriously, we cannot produce. Without reading seriously, without getting in touch with the classics in this or that field—it's impossible [to learn]."

In his talk and through his books, Freire challenges the traditional roles of teachers and students in the process of education. He rejects merely seeing the teacher as one who simply teaches and students as those who passively receive "knowledge as a package, something finished, for them to grow up [on] intellectually."

"For me," says Freire, "[education] is not just exclusively like this. For me, both teachers and students are engaged in a kind of adventure of creating, of knowing. And both of them are subjects looking for knowledge."

Although teachers bring with them a certain level of expertise, this does not mean that "the teachers know everything about the knowledge which [they] propose to the students. If it was like this, we would have to begin to think that the teachers are gods, and I suspect that we are not."

A teacher's experience should also not, in Freire's view, "mean that the students are not able, even in some moments, to overcome the teachers. I think it is so fantastic," he said as his face brightened, "when a student goes beyond me. I feel so happy. For me, it is one of the most beautiful moments in our lives to discover that we are being overcome."

"It's sad," he continued, "because many times we lose the opportunity to grow up with the students, to go beyond because of some rigidness we have. Like, for example, the rigidness of saying, 'I am sorry, I don't know what you are asking. I have no answer because I have to learn this. If you have some answer please tell me.' Sometimes we think that in saying that the students don't believe in us. No, no, no, I think students love this."

FIFTEEN DAYS AFTER THE triumph of the Sandinista revolution in Nicaragua in 1979, Freire was invited by the new government to serve as a consultant to the upcoming literacy campaign. Although he downplays the importance of his role, Freire admits that he had "some influence" upon the successful crusade which reduced illiteracy in Nicaragua from over 50 percent to under 13 percent.

"I think that what they did was a beautiful historical task," said Freire. "I could tell you without any kind of idealism, Nicaragua gives me the happiness of being a human being."

Are Freire's ideas about education applicable to advanced Western societies? He believes so, arguing that it is naive, even arrogant, when those in the US and Europe "think that the proposals that I make in my books, in spite of being for some of them beautiful ones, nice ones, exotic proposals, that there is something which has meaning in the Third World but not in the First."

Freire does not think that his ideas are absolutely original. He views them as a product of a simple, humble man who "tries to think by doing, by making things, by becoming engaged. The proposals I make are human ones, not just Brazilian or Third World ones."

For instance, Freire sees the political implications of education as a universal reality. Pointing to research within US universities, he said, "We have to discover the politics behind...the action of the universities. The calls universities receive—not from God—but from multinational corporations, for example... I think one of the tasks you have as a student or as a teacher should be to analyze this ingredient we find in the actions of the universities. In the research, for example, of the university. What kind of research? For what? For whom? In favor of what? In favor of whom? In favor of what is this kind of research being developed?"

During his press conference, Freire told *City on a Hill* of how the "culture of silence" which permeates many highly illiterate Third World countries is becoming more of a reality within technological, mass media-oriented societies like the US. "Do you know," he said, "that sometimes societies like ours begin to 'domesticate' our curiosity. Then instead of asking questions, we receive proposals. Instead of communicating ourselves, we receive communiques. Instead of knowing, we eat knowledge... We have to fight in order to prevent the technological instruments from killing our curiosity."

Freire wages his own struggle against the one overwhelming force which threatens to transform us into what some call "vidiots." "I'll tell you something now, in my Brazilian style," he said smiling, "I love to watch television. I sit in a chair, vis-a-vis the television, and I begin my struggle with it. Do you know the one thing I say to the television? 'Don't think that you win the struggle with me.' I fight everything that is told [to] me through the television. I ask everything about it, and my sons too.

"The news," he gasps with indignation, "just to be confronted with the news—never. I try to understand the background. The political, ideological background for the source of the news. The same historical event can be noticed in different ways.

"The commercials," he announces eagerly, "oh, no, they never grasp me without attention, without being aware, never. The next day I [repeat] the new commercials to the students in the courses I lead I say, 'Last night I saw, I heard this commercial. Let's discuss it now.' I am so trained today to grasp, for example, the sex dimension of the ideology, to discover the class dimension, the race discrimination in commercials.

"Finally," he said with a comforted smile, noting the end of the interview, "just when it is a soccer or football game, I am free. You see, I don't have to think." ✓

CITY*clips*

Photo by HOLGER LEUE

McVerdict

Santa Cruz Municipal Court Judge Richard McAdams dismissed trespassing charges against 26 anti-nuclear protestors arrested in a January 16 demonstration at PG&E's downtown office and reduced battery charges against activists Jim Blair and Jess Grant to the minor offense of blocking a sidewalk. Grant pleaded guilty to the lesser charge while Blair asked for a jury trial. McAdams sentenced the 17 demonstrators charged with blocking a sidewalk to the time they already spent in county jail and ordered those protestors who did not go to jail at the time of their arrest to perform community service work. The anti-nuclear activists, who were protesting PG&E's Diablo Canyon Nuclear power plant, maintain that Santa Cruz police officers used unnecessary violence when they maced Blair and arrested 37 other demonstrators. The police department is currently conducting an internal investigation in response to those allegations.

No Police Violence Here

Although four eyewitnesses said they saw Santa Cruz police officers Dale Mills and Gary McConnell punch and kick vandalism suspect Mark Gandolfi last October, District Attorney Art Danner has declined to file brutality charges against the officers. The police officers arrested Gandolfi, who has filed a $550,000 lawsuit against the city, for allegedly vandalizing the Monterey Manor Motel. Gandolfi maintains that Mills and McConnell used unnecessary force when they arrested him and his brother at Bay Street and West Cliff Drive. In December, a police department internal investigation cleared the officers of police brutality. "In our opinion, Mark Gandolfi was resisting arrest and officers Mills and McConnell's actions were necessary to control the subject before the situation got out of control," said Danner on March 22.

Indecision

In a split decision, visiting Superior Court Judge W.J. Harpham issued a compromise verdict that allows Pelican Timber Company to log only 800 acres of 2,076 approved for logging by the California Forestry Department. Harpham made his decision in response to prosecuting attorney Sam Stevens' proposal to allow the logging of 400 acres.

Stevens based his proposal on the number of acres logged in previous years. Harpham stated that he weighed the "real economic interest" of Pelican against the "irreparable damage" the county believes it faces. Although Harpham did not state the threat to the county as "real," he did concede that the logging does directly endanger the water supply of the Soquel Creek water district. The trial to determine the final verdict on the Pelican proposal begins on May 29. Santa Cruz County, the city of Capitola, the Soquel Creek Water District, the San Lorenzo Valley Water District, and the Summit Mutual Water Co. filed suit against Pelican, the California Department of Forestry and its director Jerry Partain, in February and March.

First They Took Away the Transit Center and Now...

In a series of measures that Mayor John Laird termed as "the first step in taking back San Lorenzo Park," the Santa Cruz City Council unanimously voted last week to increase "family-oriented" activities at the river-front site. The actions came in response to longstanding citizen complaints that "wandering bums, drug users, alcoholics, and gypsies" have taken over the park.

The expanded use of the Duck Island stage and more special events, along with soccer practice fields and a new children's playground, were some of the steps taken in an attempt to make the park more attractive to the general community.

An "optimistic" Parks and Recreation Director Jim Lang said that the city hopes "to begin the special programs and activities right away." ✓

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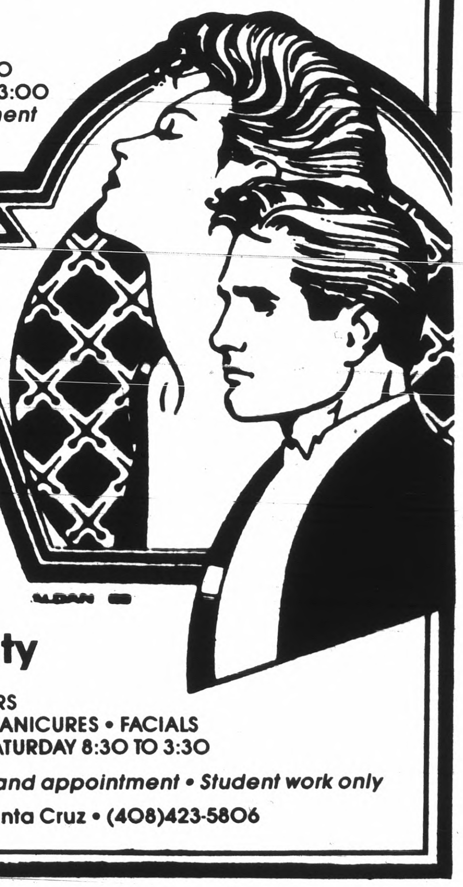

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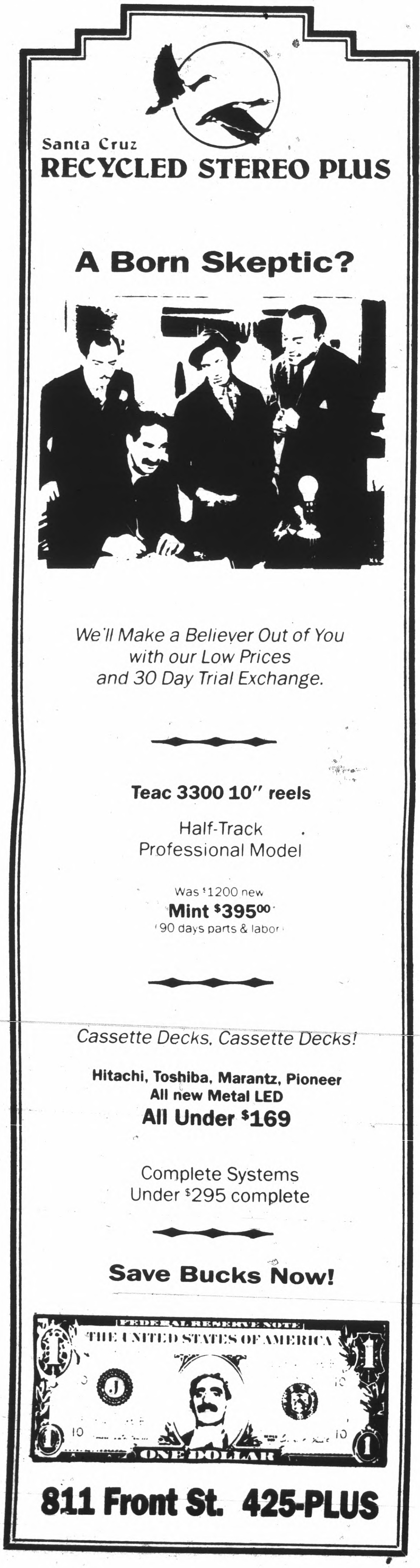

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The Politics of Dancing

by Linda Hooper

A CROWD OF CHANTING DEMONSTRATORS briefly interrupted a Pimp and Hooker dance at Crown College with a sit-in on Friday, March 9. The aim of the dance, organizer Jeff Clark told me, was to provide students an opportunity for "people to dress up and do something different before finals. You know, Porter has their Halloween dance; we wanted to have a costume dance of our own." The 50 or so demonstrators believed the dance gave them an opportunity to show that grave social problems will never disappear if they are treated as fun and games.

At first, the mostly female gathering wrote messages in chalk on the courtyard to explain their protest:"Middle class white kids making a joke out of prostitution is classist and racist"; "Tits and Ass demean women"; "Women are no man's property"; "No more profits from women's bodies." The women formed a circle near the dining hall entrance. Men joined the chanting with similar slogans.

Photo by ANNIE VALVA

Damage at the dance was minor, but the impact was great.

Clark had hoped that students would come to the dance dressed as "pimps, hookers, gigolos, or customers." The Crown dining hall was bathed in red light because "people associate red and black with houses of prostitution." Clark felt strongly that the dance was not advocating prostitution because "it's only the costumes." And what would customers wear? I asked. "Just regular clothes," he replied. Clark didn't want anyone to feel he couldn't participate in the fun because he couldn't find a good costume.

The crowd outside chanted and wrote more slogans on the courtyard for about 15 minutes. Then I heard more talk of "going inside and stopping the dance." How? What would we do? No one knew. No one was in charge. The group walked slowly into the dining hall.

"It was daring," one woman told me later. "It was daring to go into that dance and sit on the floor." A few students, angry at the interruption, ran to the stairs and watched the group file in. The chanting continued and the crowd covered the otherwise sparsely populated dance floor with their bodies. Clark gave permission for the music to be turned off while Lisa Sieverts, another Crown student, explained the demonstrators' intent.

"We are not here to spoil your fun," she said. "We came here to make a statement and we feel we have a right to be here. What we have to say can be read out in the courtyard. In essence, we want to make it clear that prostitution is not good clean fun, nor is it a joke. Women are not property. We have our own dance to go to now and we will leave you to yours." Someone next to me said, "I hope people come and ruin their dance, too."

Sieverts later said she attended the demonstration to express her beliefs about the image of women in our culture. "At this dance it was made obvious that women were there to be displayed. How are women defined in our culture but by how they dress? We are shown this blueprint for what women are supposed to look like, and women are supposed to see how closely they can match it. The theme of this dance provided a more easily obtainable role. It's easier to look like a prostitute than a *Vogue* model. At this dance, women weren't going to go to see men dressed as pimps, but men would go to see women dressed as sexily as possible."

Many at the dance were quite angry. "Why don't they write their congressman [sic]?" shrieked one woman in costume. I suggested that perhaps getting people to think about their actions was more effective than writing one's congressmember. She said, "Ya, but it's just a costume party."

Another man who had taken the time to dress in a mini-skirt and false breasts obviously thought the demonstrators at Crown were spoiling his fun. "I'm really pissed. It's just a *dance*. What are these people doing here?" A woman came up to him and put her arm on his shoulder. "They think prostitution is bad and there are some things you can't make fun of." He said "sure," and looked around at the chanting demonstrators and couples trying to dance between their outstretched legs. "But they're missing the point. We're just here to have fun."

One participant in the demonstration answered my questions with one of her own. "If people feel strongly about this, they should look at *why* they feel strongly. If it's getting under your skin, you should look at what else is under there."

> *Clark hoped students would come to the dance dressed as 'pimps, hookers, gigolos, or customers.'*

The dance was sparsely attended at first and one person told me later that many students came because they heard of a possible protest. Clark said most of the red signs announcing the event were torn down days before. "They're getting touchy about *nothing*," he said, even before the demonstrators came. "People coming here have a sense of humor and they want to have fun. That's all."

I asked Clark if he thought he could use his sense of humor about prostitution to perhaps disempower those who profit from women's bodies. He said, "No, like they say, it's the oldest profession in the world. It will always be around." He clasped his hands between his knees impatiently. "Can I go dance now?"

A flyer created by one of the demonstrators explained "why we are interrupting your dance." It said in part: "Prostitution is not a joke. For you it may be a pleasant sexual fantasy, but for many women and children it is the product of a grim reality dictated by economic necessity. Prostitution is the product of a society that does not allow women financial or physical independence. Women are forced to sell their bodies in a number of more or less blatant ways in order to survive. Prostitution is the most overt way. We ask you not to continue to propagate these harmful stereotypes and to look at the reality."

I noticed two men leaving Crown after the demonstration. They wore business suits and one had greyed his hair at the temples. The other wore no shirt under his vest, sported a flashy hat, and had locked a silver handcuff to his wrist; the other end he held loose in his hand.

"Why the handcuff?" I asked the pimp-like man.

"I let her go in there," he replied, not really answering my question.

"Your date?"

"The woman who works for me."

"Who?"

"The hard working woman," he said, swinging his arm across his body and clenching his fist. "The woman who brings me lots of money."

CAMPUS clips

Photo by MICHAEL KAY

Why Men Rape

Why men rape is a controversial, emotionally-charged subject. As part of her ongoing effort to educate the UCSC community on the causes, effects, and ways of preventing rape, Rape Prevention Coordinator Gillian Greensite will show the film *Why Men Rape* on Wednesday, April 11 at Oakes 105, 7:30pm. There will be a discussion afterward. Admission is free.

Nukes in Academics

UCSC students and faculty interested in seriously researching the nuclear arms race now have a new resource available to them. Beginning this quarter, the Nuclear Policy Program will take an interdisciplinary approach, involving students and faculty across the campus. The program is coordinated by Daniel Hirsh and is associated with Stevenson's Modern Society and Social Thought.

The Nuclear Policy Program will have several dimensions: coursework, research, and public education. A year long course on the arms race and several research projects are being planned and organized by UCSC professors. In addition, a series of public lectures will be sponsored by the program. The program has received wide support from students, faculty, and the administration. The chancellor funded the program this year; and Stevenson Provost David Kaun said the administration is "open to the possibility of additional funding for the next two years." The first meeting, open to all students and faculty interested in the program, will be offered Monday, April 9 at 4pm in the Stevenson Conference Room.

A Noble Act

UCSC recently received a $1 million fund from a longtime resident and UCSC fan named Alfred Hahn. This fund has been earmarked for students in need of financial aid. The generous gift has prompted the campus administration to rename the Central Services Building in Hahn's honor.

Currently, the UCSC financial aid office must compete with other UC financial aid offices for federal, state, and regental funds on a year-to-year basis. "When Mr. Hahn's gift becomes fully effective," says financial aid coordinaator Marion Bahista, "it will give us a guaranteed source of yearly funds."

A resident of Santa Cruz for 30 years, Hahn donated the large sum because "Santa Cruz is a new university without a lot of established alumni; so I felt that anyone who could help should step forward."

$70 Savings

In 1970, resident undergraduates paid only $486 a year in fees; UCSC students paid $486 this spring quarter alone. A new fee structure proposed by Governor Deukmejian and recently approved by the UC Regents should be appreciated by resident students. So far, it looks like the state budget for UC will permit a decrease in resident registration fees next year. So if a UC student's yearly fees are $1400, the decrease will be $70.

UC education has been tuition-free since 1868. The UC system has charged fees to cover student services and activities, such as registration and health, but not academic programs.

"We had gotten very close to the tuition barrier, where the fees were so high that to raise them at all would start paying part of the cost of instruction," says B. Thomas Travers, assistant vice chancellor for student services at UC Berkeley. Because of this new fee structure, Travers feels it will not be necessary to cross the tuition threshold.

Clark Memorial

A memorial in honor of UCSC professor Benjamin Clark, who died after a prolonged illness on December 31, 1983, will be held in the Crown Dining Hall on Friday, April 6, beginning at 2:30pm.

Professor Clark taught Russian at UCSC since 1965, and had been a coordinator of UCSC's Summer Language Institute. At various times, he had served as the provost of College Eight, and as the associate provost of Crown College.

All those who knew Clark are invited to attend this service.

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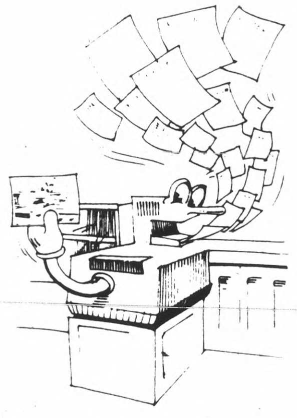

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EDITORIAL

Blinded by Big Bucks

THE UNIVERSITY OF CALIFORNIA IS ON TRIAL, AND WITH THE PROPOSED R&D Center on everybody's mind UCSC has special cause to take notice. The California Rural Legal Assistance (CRLA) lawsuit challenges the ways UC chooses agricultural research priorities. More significantly, the case lays bare the insidious influence corporate funding has on public universities—a set of dubious relationships which we all know to exist, but which have never been legally confronted.

On the surface the suit questions the intimate agribusiness/university ties at UC and other land grant schools. But the case also delves into the economic influence that profit-seeking corporations exert on public institutions, to the detriment of the public good.

This trial is forcing UC to show its true face. In characterizing the CRLA as anti-progress and frivolous, the university props up the corporate power centers' public image. The ultra-right Pacific Legal Foundation's intervention on the university's behalf further demonstrates the university's corporate bias.

At a deeper level, the lawsuit highlights the unavoidable myth of ethically and politically neutral "pure" science. UC Davis Dean of Agriculture Charles Hess used the time-weary analogy—guns don't kill people, people kill people—with regard to agricultural machinery. But the fact remains that the initial decision to research a particular technology—such as agricultural machinery—requires a conscious decision, a decision which *does* have social impacts. Those scientists (or journalists or clergy) who claim "ethical neutrality" set themselves up to be used—perhaps unwittingly—as tools. Silence is a political statement in support of the existing power structure.

The CRLA suit exhibits the blatantly manipulative effect private industry has had on UC Davis's priorities through seemingly harmless research grants. UCSC's proposed R&D Center would, by design, create an even tighter university/industry link than exists at Davis, with a correspondingly greater opportunity for corporations to influence, if not dictate, research and curriculum priorities.

Chancellor Sinsheimer has been a leader in the UC system in addressing issues of public responsibility. We hope that, in discussing the R&D Center, the chancellor and the UCSC community heed the CRLA's warning. Research that depends on intimate ties to private industry for funding cannot help but, to one degree or another, tailor science to the needs of corporate profit.

LETTERS *to the* STAFF

House Under Fire

Dear Staff:

In the March 8 issue of *City on a Hill*, the controversy over large student households in the community was raised. We are the residents of the student household on the corner of Laurel and Escalona and have been cited as a negative example of "student dormitories" on the Westside. In this letter we would like to respond to various negative allegations.

Homeowners and other proponents of a new rental ordinance have cited alleged overcrowding, traffic, garbage, noise, and health and safety problems as reasons for their support of rental restrictions. Supposedly, the presence of student households are a threat to the "integrity of the neighborhood." Our main concern stems from the fact that our household was used as an example to support these negative claims. Not one of us in this English Tudor Estate feels he or she are making the "sacrifices" implied by the proponents. We are all satisfied with the rent we pay. Not one of us feels overcrowded, or that she or he has substandard living quarters, each having the 'running' room he or she needs.

About the noise, traffic and garbage problems: to begin with, not one of our neighbors has ever complained to any one of us in any way about our "lifestyles and visibility." In fact, the first complaint, by Mr. Goff to the planning commission, occurred only a few days after the first three of us moved in, based on Mr. Goff's perusal of the situation on the first day. Hardly enough time for us to even have done anything to upset a neighbor! We are an intentionally quiet household. There is no traffic problem on our street. And our garbage cans are usually the first ones off the street. There are no health or safety problems here. In fact, shortly after Mr. Goff's original complaint, a planning commission inspector came out here and found nothing wrong.

As to the claim of "slums" and lowered property values, we take as good care of our property as the next person. We do not see or feel that we are a threat to the "integrity of single family neighborhoods."

On the basis of the facts we've presented we can find no substantial evidence to suport homeowners' claims that student households create these alleged problems. As a house, we question the motivations and basis for the proposed ordinances. It appears that the real reason for these restrictions is a conscious or unconscious prejudice for homogenous, single-family neighborhoods.

One proponent and his associates said they were "willing to meet the city and the landlords halfway." That's nice, but what about us, the tenants? Asking the planning commission to impose restrictive ordinances will not help improve relations among neighbors. If there's a problem, the neighbors should tell us, whatever the problem is. We feel that the present difficulties stem from a lack of communication between neighbors. Perhaps better communication would solve the present problems and prevent new ones from occurring. By the time this is in print we will have tried to say this to each of our neighbors.

As long as the university exists, there will always be a large student population on the West Side. The sooner students and the indigenous populations begin to have positive interactions, the better off we'll all be.

House Under Fire

continued on next page

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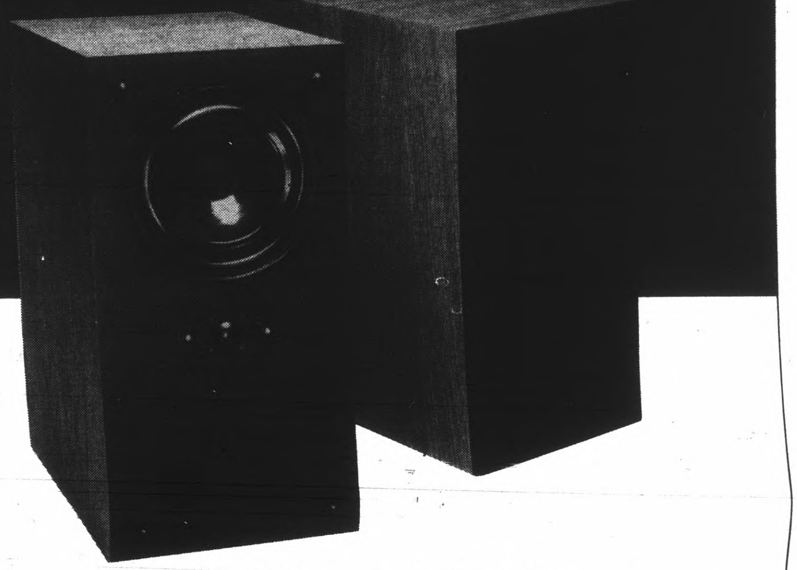

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LETTERS *to the* STAFF

Rent With Controversy

Dear Staff:

In regard to your story and accompanying editorial, March 8, on the housing problem and on the City's attempt to draft new zoning regulations for residential areas:

I am sorry you perceive the matter in terms of a threat to student lifestyles. As a matter of fact, students and other kinds of people have lived in relative harmony in Santa Cruz neighborhoods for as long as the campus has existed.

The real problem, I believe, is the recent and increasing pattern of certain people buying houses on the assumption that the income from their rental will arise from an occupancy level far beyond that for which the houses were designed. The results are simple: The houses themselves go into decline, health and safety hazards arise for tenants and neighbors alike, and the cost of renting is artificially pushed up.

While I consider myself tolerant in matters of lifestyle, I am against cynical profiteering on the backs of students and neighborhoods. Landlords indeed have rights, but given the emergence of big city style tenant farming in Santa Cruz neighborhoods, a regulation defining (for instance) the number of tenants permissible per a certain square footage would seem appropriate. Such a regulation could be compatible with rent control, both being aimed at discouraging speculators' abuses of rental housing.

In response to the University's position that it would cost too much to build more student housing on campus, I propose that it do something it can afford, namely, buy off-campus houses and rent them to students, taking care, of course, to maintain them and to house in them the number of persons consistent with their safe capacity. This would cut speculators out of the action, and students would finally get their money's worth.

The issue about the new zoning rules is not about lifestyles. But consider this: On February 29 the *Sentinel* ran a remarkable editorial against the proposed zoning. Its argument was similar to the one you made in your pages, that the City shouldn't interfere with lifestyles. What is going on here? Is the newspaper that loves to hate students suddenly leaping to the defense of their lifestyles? Or is there another lifestyle it wants to protect, something as traditional as making big bucks at the expense of tenants and screwing the neighborhoods as well?

Yours,
Robert Goff

Wouldn't Change a Thing

Dear Staff:

Attending UCSC a decade ago, I was indeed interested in "UCSC's Identity Crisis" in *City On A Hill's* March 1 issue.

What I have found ultimately valuable about the education I experienced was its critical nature, coupled with alternative solutions vaguely hinted at. Thus "Science In Western Culture and Society" led to profound misgivings concerning technofixes and courses on economics led to the questioning of industrial behemoths of both public and private origin.

I now publish a newsletter and essays defining innovative approaches to repopulating farmland; creating pristine human habitats within wildlands; proposing alternative paths for Third World nations, and placing education squarely on student shoulders. In addition, we publish writings on American politics as responsibility (including congressional reform); democratic (and encyclopedic) computers; tax-based population control; an unorthodox conservatism on "social issues;" as well as an introductory booklet.

While my education may have concentrated on the problems of a critique of laissez-faire capitalism, for example, and lacked a real alternative paradigm beyond criticism; I am, without a doubt, grateful for the student-controlled instruction that I absorbed and, in part, created. As Emerson described it: "The aid we have from others is mechanical compared with the discoveries of nature in us. What is thus learned is delightful in the doing, and the effect remains."

In short, I wouldn't want to change much about the place except for a preference for wooden floors, thicker walls, and a greater appreciation for the highly unique setting provided by farm and wildlands.

Jared Scarborough

Confusing Arts

Dear Staff:

The Chancellor's letter (March 1) correcting "persistent misconceptions" reveals his own persistent misconception: that science is categorically distinct from the liberal arts. (He states, for instance, that the initial academic plan encompassed not only the liberal arts but also science and technology.) In fact, *the sciences are by definition liberal arts.*

This is not merely a semantic quibble.

The first stated goal of the initial 1965 plan is curiously prophetic and deserves repetition:

> 1. "To establish an undergraduate liberal arts program on such a firm basis in the early years that it will not be adversely affected by the subsequent build-up of graduate work, or subordinated to the concurrent research and creative work of the faculty."

The firm basis envisaged by Kerr and McHenry was a federation of autonomous multi-disciplinary specializations. The 1979 decision to "reorganize" the Santa Cruz colleges into units corresponding with the structure of the academic disciplines was not consistent with the initial academic plan (except perhaps to the extent to which it fulfilled the prophesy of adversity). It was consistent with an educational philosophy that tends to isolate rather than integrate categories of learning, and is therefore prone to making a fallacious distinction between science and the liberal arts.

UC President Gardner has recently emphasized our state of confusion. We are clearly in the throes of an identity crisis, compelled to reassert, revise, or reject our identity as a primarily undergraduate liberal arts campus of the University. An idiosyncratic definition of "liberal arts" will only deepen our confusion.

Keith Muscutt

Bag Me With a Toon

Dear Staff:

Just a reminder that a Republican presidential campaign consulting firm has put ads in college newspapers across the country. Innocent students with fresh, innovative ideas are being duped into helping write campaign promises for Reagan's re-election by ads which say, "Write what you would do in a couple hundred words or less if you were president. Send replies to 'If I were President I would...' " Thanks for helping Reagan get re-elected.

A local undercover bag lady

P.S.—If I were president I would start a council on rock 'n' roll and appoint the Clash to the State Department.

Deadlines for letters are Tuesday at 5pm. Please type and double space them. Letters over a page in length run the grave risk of being edited. Letters on current events and material appearing in *City on a Hill* will be given precedence to letters rebutting letters appearing here. Send mail to Editor, City on a Hill, Stonehouse UCSC, 95064. Thank you.

KALEIDO*scope*

Art from the Land Of the Rising Sun

Ever since Claude Monet and friends took a liking to some crumpled-up drawings being used as stuffing in crates arriving from Japan, Western artists have been profoundly influenced by creations from the Land of the Rising Sun.

During the last 15 years Japanese artists have become outright expansive. In search of patronage and appreciation, communities of Japanese avant-gardists have sprung up New York, Los Angeles, and especially San Francisco. The Japan Now Arts Festival, which is gracing the walls of the Porter Sesnon Gallery, provides the chance to see the works of 35 Japanese photographers, sculptors, and painters who work in the Bay Area.

On an even more moving note, Kresge College hosts acclaimed modern Japanese dancers Goi Teru and Kuniko Kisanuki, for two rare appearances on April 6 at 8pm and April 7 at 1pm. Admission is $3 for the general public, $2 for students and seniors.

Accompanying the dancers is an exhibit by Kaname Moriya, entitled "Japan: Contemporary Dance Photographs" which will be showing in the Porter College Provost Gallery through Sunday, April 8. For further information call 429-4434 or 429-2857.

To Eros Is Human

William Blake once said, "He who desires, but acts not, breeds pestilence." With these words in mind, producers David Steinberg and Illijana Asara will be doing their best to rid Santa Cruz of the scourge of sexual repression with their "Celebration of Eros" this weekend at the Kuumbwa.

Dramatic readings of the poetry and prose of Anais Nin, James Joyce, William Everson, and others, plus a slide show, will be featured in this evening dedicated to a "celebration of our erotic natures, of life, of love, and of our wonderful bodies."

Selene Kumin Vega and Rene Vega will also perform a dance duet in this benefit for the Pan Erotic Review. The show begins at 8pm. Tickets are $6 at the door, but get on it early and you'll pick up one for a buck less at Camouflage, Cymbaline, and Blue Rhythm Records. For more information call 427-3475.

Goings on About Town

New Yorker cartoonist Edward Koren's high-brow hilarity departs forever from Cowell College's Smith Gallery this Sunday. If you have not yet seen "Edward Koren: Drawings and Prints 1959-1981," don't miss this last opportunity to see his tour de force doodling in its original form.

Photo by DON FUKUDA

Back to Bassics: Pablo Aslan performs his eclectic program of Argentinian and classical works this Sunday at Performing Arts. Showtime is 8pm.

First Bassman

Local jazz afficionados all know the double-bass dexterity of Pablo Aslan, but this Sunday offers the opportunity to hear him performing a program that includes works by Rossini, Dragonetti, and the premiere of "Tres Tristes Trios" by Gabriel Senanes.

A native of Argentina, Aslan has played extensively in the Santa Cruz area for the past three years. As a member of the Latin American folk group, Ahora Si, he will be accompanied by bassists Brig Cooley and Stan Poplin, saxophonists Phil Yost and Ben Goldberg (from Hotzeplotz) and others. Admission is free April 8 at the UCSC Performing Arts Concert Hall. For more details call 429-2031.

Green Valley Girls

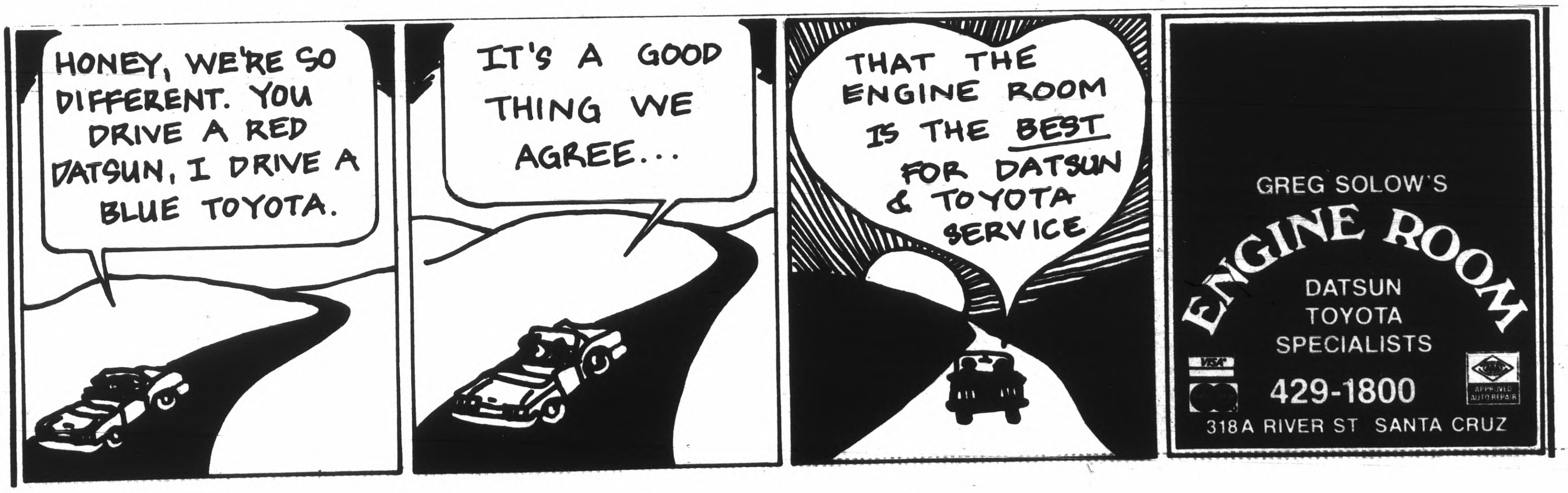
In a more traditional, yet equally uplifting vein, The Green Valley Ensemble will voice their affections for the music of the late 16th century and early 17th century this Saturday at the Performing Arts Building. Under the direction of UCSC faculty member Paul Vorwerk, the vocal ensemble will perform madrigals by Monteverdi, Gesualdo, Schuetz, and Scarlatti. Tickets are $5 general and $3.50 for students and seniors at the Campus Box Office and at the door.

—*Arthur Finn Spring*

Master Blasters

Forget pose-a-billy boys like the Spayed Cats—the Catalyst dishes out a dose of authentic American rock 'n' roll Wednesday when the Blasters return to town. The commercial success afforded ex-cohorts like the GoGos and X has so far eluded the Los Angeles rockabilly quintet, yet the lack of exposure has preserved their original intent. They still play the straight-ahead streamlined rock 'n' roll which pays homage to the '50s while remaining original. Brothers Dave and Phil Alvin penned such driving rockers as "Marie, Marie," "American Music" and "Border Radio" featured on two fine Slash albums, 1980's *American Music* and last year's *Non-Fiction*. This is the rock-a-billy show to see. And if you don't like rockabilly, well, hey, eat it raw through a flavor straw, Poindexter. Showtime is 9pm. Tickets are $5 in advance and $6.50 at the door and are available at Cymbaline Records and the Catalyst box office.

—*Gene Pithy*



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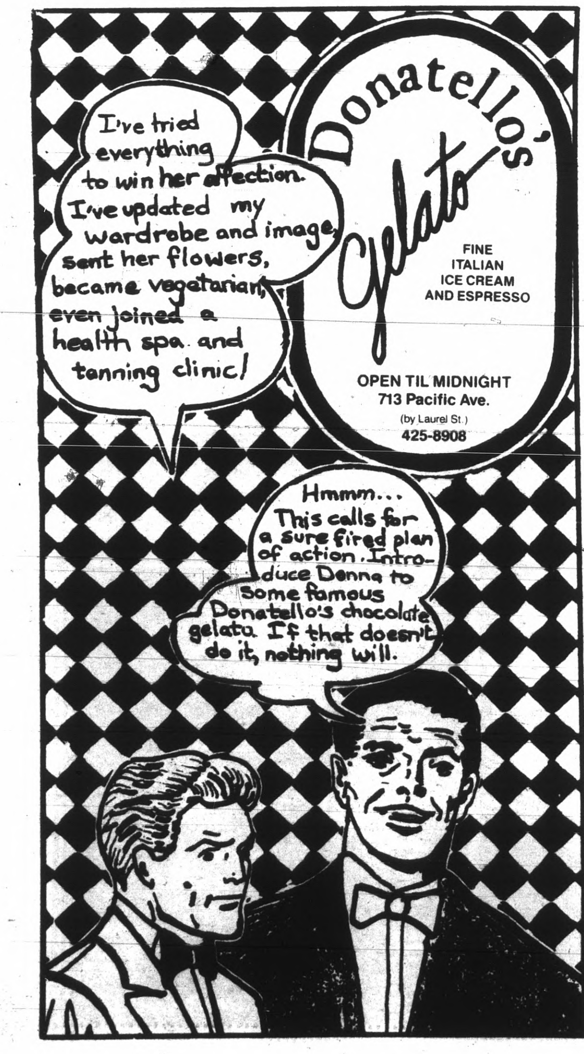
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Thursday 5

☐movies

Casablanca with Humphrey Bogart and Ingrid Bergman. 8 and 10:15pm, Stevenson Dining Hall, $1.50/Stevenson; $2 general.

Reds. 7pm, Kresge Town Hall, $2.

▨lectures

Joseph Raz, Fellow of Baillol College, Oxford, Visiting professor of law, Boalt, will speak on "Autonomy and Toleration." 7pm, Kresge 159.

☐miscellaneous

Senior Art Show: *Lisel Blash.* Mixed media. Through the 12th. Bridge Gallery.

Learn how to do your own Summer Job Search: discussion of sources, resumes, interviewing and related information. Sign-ups required, Room 125 Central Services. 6:30pm.

Friday 6

☐lectures

Dr. Frank Drake of Cornell University on "New Concepts in the Design of Large Millimeter-Wave Telescopes," 3pm, Nat Sci II, Room 221, free.

☐meetings

General Meeting of Chicano Graduation Ceremonial Committee. 5:30pm, Oakes Art Lounge.

Women's Rap Group, every 1st and 3rd Friday. 7pm, Stevenson 237A.

☐miscellaneous

Memorial Service for Ben Clark, Senior lecturer in Russian. 2:30pm, Crown Dining Hall.

Introduction to *Wylbur*. 4pm, Communications 141A.

Dance Duet with Kuniko Kisanuki and Teru Goi. In conjunction with the *Japan Ima Arts Festival.* 8pm, Kresge Town Hall, $2.50 students; $3.00 general.

Tape Dance—great music! 9pm, Crown Dining Hall, free.

Saturday 7

☐movies

Double Feature: *Resurrection* and *Let It Be. Resurrection* at 7pm, *Let It Be* at 9pm. Kresge Town Hall, $2.

☐concerts

First Kill, a local rock 'n' roll band, will perform on the Quad at Porter from 5:30 until dark.

Crown Chamber Players will perform works by Beethoven and Franck. Guest Artists: Clayton Jaslop, Paul Hersh, Laszlo Varga and Sylvia Jenkins. 8pm, Crown Dining Hall.

The Green Valley Ensemble plays masterworks of the late 16th and early 17th century with an ensemble of original instruments. 8pm, Performing Arts Concert Hall, $3.50 students and seniors, $5.

☐sports

Men's Volleyball vs. Berkeley.7:30pm, West Gym.

▨miscellaneous

Expanding Your Horizons in Science and Mathematics conference is a day full of workshops and career panels for students in grades 5-12. Registration at Classroom Unit, $2 preregistration; $5 late registration.

Dance Duet with Kuniko Kisanuki and Teru Goi. In conjunction with the *Japan Ima Arts Festival.* 1pm, Kresge Town Hall, $2.50 students; $3 general.

Reception and discussion with dancers Juniko Kisanuki and Teru Goi. 3pm, Kresge Town Hall.

Bookshop Santa Cruz party to celebrate the publication of *Short Season between Two Silences: The Mystical and the Political in the Novels of Virginia Woolf.* Author Professor Madeline Moore will read excerpts and sign copies of the book. 7:30pm, Bookshop Santa Cruz.

Young Hearts Be Free in Spring! Back by popular demand: C-24 Sonic Waves Dance, sound and light show. 9pm, Oakes Science Center.

The Original Substitutes—Authentic '60s rock 'n' roll dance. 9pm, Stevenson Dining Hall.

Sunday 8

☐movies

Double Feature: *Everything You Always Wanted to Know About Sex* and *The Verdict. Sex* at 7pm and *The Verdict* at 9pm. Kresge Town Hall, $2.

☐concerts

Crown Chamber Players will perform works by Beethoven and Franck. Guest Artists: Clayton Jaslop, Paul Hersh, Laszlo Varga and Sylvia Jenkins. 2pm, Crown Dining Hall.

UCSC senior *Pablo Aslan* presents a concert of music for contrabass. The program will include works by Italian composers and South American folkloric music. 8pm, Performing Arts Concert Hall.

☐sports

Adult Over 30 Coed Soccer League. 10am-4pm. West Field.

Cycling club Recreation Rides every Sunday morning. 9am, Town Clock.

Monday 9

☐miscellaneous

A course tailored for the physically unfit taught safely and scientifically. First class of the quarter, faculty, staff. 12:10pm, East Field House, 10 per academic quarter.

Introduction to Text Editing, 4pm, Cowell Health Center.

All students taking the April 28 GREs are welcome to join six Math Review Sessions every Monday and Thursday from 5-6 beg
9. The sessions will cov
geometry, plane geome
and charts and analytica
5pm, Classroom Unit 1

Tuesday

☐movies

The Organizer. 7:30 and
Stevenson Dining Hall

☐lectures

Regis Kelly, UC San Fra
"Sorting of Proteins in
Cells," Helen C. Escoll
Series. 4pm, Thimann

☐meetings

Have you been wonderi
happened to Peace Act
we are still around and l
new and old energy. Co
plan and organize for S
Quarter. 4pm, Charles
Lounge.

UCSC Triathlon organi
meeting. 5pm, Stevenso
Lounge.

Chug Ivrit Hebrew disc
group. All are welcome.
Stevenson 221.

CALEN

VIEWfi

APTOS TWIN 688-6541
I. **Racing With the Moon** 5:45, 8, 10.
II. **Ice Pirates** 7:50.
III. **Tank** 5:40, 9:30.

CAPITOLA 475-3518
I. **Sudden Impact** 7, 10:30 (through Tues.). II. **The Road Warrior** 8:55 (through Tues.); Sun. mat. at 3.

DEL MAR 425-0616
I. **Romancing the Stone** 12:30, 2:50, 5:15, 7:30, 10.
II. **Splash** 1, 3:15, 5:30, 7:45, 10.
III. **Against All Odds** 1:45, 7, 9:30.
IV. **Police Academy** 12:45, 2:30, 4:20, 6:20, 8:15, 10:15.
ri-Sat midnight shows: **Risky Business, The Evil Dead, Ziggy Stardust, Kentucky Fried Movie.**

41st AVE. PLAYHOUSE 476-8841
I. **Greystoke** 1:40, 4:15, 7:15, 9:40.
II. **Reuben, Reuben** 1:20,
3:25, 5:35, 7:40, 9:
III. **Terms of Ende**
1:30, 4:10, 7, 9:30,
Sunday evening spe
screening of **Don't**
Only Thunder 7,

THE MOVIES 4
I. **Elephant Man** 8

Thursday from 5-6 beginning April 9. The sessions will cover algebra, geometry, plane geometry, graphs and charts and analytical geometry. 5pm, Classroom Unit 1.

Tuesday 10

☐movies

The Organizer. 7:30 and 9:30pm. Stevenson Dining Hall.

☐lectures

Regis Kelly, UC San Francisco, on "Sorting of Proteins in Secretory Cells." Helen C. Escolle Seminar Series. 4pm, Thimann 1.

☐meetings

Have you been wondering what happened to Peace Action? Well, we are still around and looking for new and old energy. Come help us plan and organize for Spring Quarter. 4pm, Charles Merrill Lounge.

UCSC Triathlon organizational meeting. 5pm, Stevenson Fireside Lounge.

Chug Ivrit Hebrew discussion group. All are welcome. 7pm, Stevenson 221.

☐sports

Spring Quarter Recreation Registration begins today. 4pm, East Field House.

☐miscellaneous

Last day to file Course Enrollment Form at college or division office. After deadline, file at Cashier's office with a $50 late fee.

Last day to apply for part-time study with a reduced fee. Office of Admissions.

Graduate Students: Last day to submit application for Master's or Ph.D. degree; last day to file thesis and pay filing fee for degree to be conferred upon completion of Spring Quarter. Office of the Graduate Division.

Last day to file for letter-grade option. Office of the Registrar.

Slide talk on research and travels to Australia (and perhaps elsewhere) by Lynda Goff, Associate Professor of Biology. 5:30pm, Crown Dining Hall, $5.50 for 5:30 dinner; 6:10 program is free.

Weekly workshop dealing with topics relevant to rape and sexism in our community. 7:30pm, Oakes 103.

Wednesday 11

☐movies

Hallelujah! This early musical is the first sound picture with an all Black cast. To be shown with *Black Shadows of the Silver Screen.* 7:30pm, Classroom Unit 2, $2.

☐lectures

Open forum with Academic Vice-Chancellor candidate *Ronald Henderson*. 9pm, Stevenson Fireside Lounge.

Ann Swidler, Professor, Sociology, Stanford on "Culture of Love." 11:30am, Stevenson Conference Room.

Dr. James Applegate of *CALTECH* on "Dynamical Effects of Stellar Evolution in Globular Clusters." 3:45pm, Nat Sci II, Room 221.

May Stevens, New York artist, speaking on her work. 7:30pm, Porter 148.

☐meetings

ReEntry Men Get-together to discuss the establishment of a ReEntry men's program. All ReEntry Men are invited. Refreshments will be served. 4pm, Stevenson Fireside Lounge.

Gala's first meeting of the spring quarter. Please bring some type of refreshments. No alcoholic beverages, please. 6:30pm, Stevenson Dorm 5 2nd Floor Lounge.

Weekly meeting of the University Council. 7pm, McHenry 325.

☐sports

Women's Tennis vs. Univ. of San Francisco. 2pm, East Courts.

☐miscellaneous

Request for Nonrelease of Public Information: Last day to file request for the Spring Quarter. College or Division steno pool.

Introduction to *Wylbur*, 4pm, Communications 141A.

Introduction to Text Editing, 4pm, Cowell Health Center.

Three Points in Space, a dance performance by Tomiko Yamazaki. In conjunction with the *Japan Ima Arts Festival*. 6pm, Sesnon Gallery, Porter College.

Why do men rape; what motivates them; how can other men help end such violence; what messages about our sexuality must we all unlearn? All welcome; particularly men. 7:30pm, Oakes 105.

Thursday 12

☐movies

Willy Wonka and the Chocolate Factory with Gene Wilder and Jack Albertson. 8 and 10:15pm, Stevenson Dining Hall. $1.50 Stevenson; $2 general.

☐lectures

Dr. Patrick E. Mantey of IBM, a candidate for UCSC's Computer Engineerng Head of Program position, will present a seminar titled, "A System of Servers Supporting Design, Analysis and Information Retrieval." 4pm, Thimann 1.

Exiled Chilean writer Poli Delano, recently granted general amnesty, will speak on "Literature in Exile." 7pm, Baobab Lounge.

☐meetings

"Gary Hart for President" UCSC Students with Hart Organization/ Information Meeting. SC Mayor John Laird and others will speak. 7pm, Kerr 247.

☐miscellaneous

Campus-wide fast in cooperation with SAGA. Meal cards will be punched at tables at the dining halls beginning April 6. Off-campus and kitchen plan people's participation also possible. Funds raised go to Oxfam's "Tools for Peace" project in Nicaragua and the St. Francis Catholic Kitchen.

Employers will be on campus to talk with students about summer job openings they have. Contact Student Employment for info and sign-up. 10am, Cowell College Plaza.

Feminism and Theology—a group of women to explore past experiences and personal empowerment. 11:45am, Cowell Commuter Lounge.

Study Skills Workshop: "Getting Started" with Ceiny Carney, Admissions Counselor. 1pm, McHenry 325.

Fast breaking ceremony/celebration for the campus-wide fast. 5pm, Baobab Lounge.

Ending Hunger Briefing—a presentation of the facts about world hunger. 5:30pm, Stevenson 160, $10 admission.

LENDAR

Teru Goi performs dance duet with Kuniko Kisanuki as part of the Japan Ima Arts Festival

VIEW*finder*

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3:25, 5:35, 7:40, 9:50.
III. **Terms of Endearment** 1:30, 4:10, 7, 9:30, except Sunday evening special screening of **Don't Cry It's Only Thunder** 7, 9:30.

THE MOVIES 426-9409
I. **Elephant Man** 8:30.
II. **Freaks** 7:15, 10:45, 11:50.
III. **King of Hearts** 8:35.
IV. **From Mao to Mozart** 7, 10:30.

NICKELODEON 426-7500
I. **The Dresser** 7:15, 9:15; Sunday early show at 5.
II. **Blood Wedding** 7:10, 8:45, 10:15, Sunday early show at 5:30.
III. **Experience Preferred... But Not Essential** 7, 8:30, Sunday early show at 5:20.
IV. **Leopard** 7.

RIO 423-2000
Hotel New Hampshire Weeknights 5:45, 8, 10:15; Saturday and Sunday 1:15, 3:30, 5:45, 8, 10:15.

SASH MILL 427-1711
Thu.-Fri.—**The Wizard of Oz** 7:30, **The Twilight Zone** 9:35. Sat., Sun—**Dersu Uzula** 7, **Fitzcarraldo** 9:30. **Rocky Horror** at midnight Saturday.

UA 426-8383
I. **Misunderstood** 5:45, 7:45, 9:45, plus 1:45, 3:45 Sat-Sun.
II. **Footloose** 6, 8:15, 10:10, plus 2, 4 Sat-Sun.

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Attaining Enlightenment

Wonder Rama

by Ruby Huizen

DR. FREDERICK LENZ ASKED THE AUDIENCE if there were any questions. A man started to criticize Lenz's teachings. "This whole audience is taken in by your generic Sanskrit," he said, "You are teaching *Reader's Digest* Sanskrit."

Lenz turned to the audience and stifled a yawn. The man continued, "You are very powerful. People listen to you, and here you are criticizing men. Your language is offensive to men." At this point Lenz leaned forward and shouted, "And you can't tell me women haven't been offended for thousands of years! Why don't you go away? Leave the room!"

The audience cheered feebly, unsure of whose side to take.

This feeling of unrest pervaded the two-hour lecture. Lenz had come to UCSC on March 8 to talk about "the most unpopular subject in the world—that of enlightened women." He explained that enlightenment is "self-realization. It is absorption in Nirvana." Unlike Nirvana, which is supposedly characterized by bliss, Lenz's lecture turned out to be an uncomfortable shouting match.

Lenz, the founder of the Lakshmi Corporation in Malibu, claims to be the last incarnation of Rama, the man whose body is said to turn to light, gold and doorways. Standing before approximately three hundred people who were drawn by his advertisement: "Why Don't More Women Attain Enlightenment?" Lenz did not turn to gold once as he discussed meditation, enlightenment, and women.

"What we're dealing with is the systematic oppression of half the human race," said Lenz, reiterating standard feminist theory. "Women are sexual commodities, bought and sold. From a metaphysical point of view, however, women are much more powerful than men. For women it is much easier to attain enlightenment."

According to Lenz, "We don't see any women who have been enlightened [in recorded history]." Lenz lists four fundamental reasons for this: denied mobility, lack of education, economic dependence, and the lack of a strong self-image.

From a religious point of view, however, he said two other factors operate to "deny women access to self-discovery: women are said to be too busy, and women are not allowed entrance into the religious field." He used Tibet as an example. "In Tibet women are not allowed to get enlightened," he said. "Women pray that in their next life they will be men."

In spite of these disadvantages, Lenz expressed hope. "There's no blame affixed here," he said. "We just have to look at what's what." On this note, Lenz turned to the immediate subject of enlightenment. He said he has noticed a trend among women to start meditating. "Of my 450 students, 65 percent are women," he said, referring to the students who have gained admission into the Lakshmi Meditation centers.

The Lakshmi Corporation charges resident students $400 per trimester. "He only accepts students who can afford to *pay* for enlightenment," said one woman who attended the lecture. "His application form makes that *very* clear." Indeed, in his pamphlet "Pathway to Enlightenment," Lenz writes, "No work study or tuition assistance is available at Lakshmi. Persons should only apply who can do so without financial duress."

Lenz has observed a change in the proportions of men and women who study under him. "This has happened recently," he said. "For the past fourteen years there were an equal number of men and women. Then the numbers shifted."

According to Lenz, this shift results from an increased awareness of their Subtle Physical Body (SPB). He described the SPB as "the astral body. It's the luminous cocoon of energy all beings have: we depend on it for life. Most people aren't aware of it." He sat back on a table. "Most people aren't aware of much."

The Subtle Physical Body is "composed of the fibers of life," Lenz continued, "and when something goes wrong, it becomes ill. When death occurs, the luminous [fibers] of the SPB have been worn down."

The SPB is different among men and women, said Lenz. In women it is "a better conductor of light." The SPB can be called sensitivity, "But sensitivity of this kind is a double-edged sword," said Lenz. Whereas sensitivity leads to enlightenment, it also means "we see the negative [sides of life]," which can impair the passage to enlightenment.

The SPB is partially threatened because "we live in a groady era," joked Lenz. He shrugs off the negative influences by calling them "a challenge." Regardless of these problems, Lenz believes women do not have to worry, since they are "much easier to work with. They don't fight as much. They haven't got as much ego."

The aim, Lenz said, is for the SPB "to be perfect." However, external factors prevent women from attaining perfect SPBs, predominantly because hatred breaks the SPB down. Lenz partially blames men for this.

"Men hate women," he said. "They are taught to, because they are afraid of women and women's power." Lenz justifies his theory by explaining that "men really hate themselves. It's something they haven't worked out in their own psyches."

Lenz says the effects of this alleged hatred surface in the social relations between men and women. "When you make love, you are open," he said. "Women are particularly open. When your SPB feels the man's hate, sex becomes rape, and rape in our enlightened era is a violent act." He stopped and looked directly at the audience. "It took them thousands of years to figure *that* out.

"We're dealing with violence and oppression," said Lenz as he paced the floor. "The effects of the SPB is terrible damage if you have sex with someone who hates you and hates sex." He explained himself by saying that "for most men, sex is a derogatory thing. When men talk about it, they snicker. Women feel this hate during sex." Such sex, said Lenz, results in a damaged Subtle Physical Body.

Lenz, the founder of the Lakshmi Corporation in Malibu, claims to be the last incarnation of Rama, the man whose body is said to turn to light, gold, and doorways.

Lenz paused, turning his attention to the second factor involved with women's enlightenment: Second Attention (SA). SA "is the ability to manipulate energy," he said. "Telepathy for instance. This energy is neither good nor bad." Second Attention, according to Lenz, can be obtained through meditation, trauma, or drugs. Lenz, however, does not advocate drugs because "they sometimes work in abhorrent ways and can damage the SPB.

"Women have used the SA to sexually manipulate men, convincing men that they are interested in [women], when in fact they're not," Lenz said, returning to the table. "You've probably all [used your SA to manipulate men] a lot. Little girls watch women do it, not just with clothes, jewelry, cologne and makeup, but by turning it into an act of power."

He takes women's clothing as an example. "Do you think a man is looking at your dress? No, he's looking at your SA," he said, explaining that men *think* women are dressing to please them, when in fact a woman's SA has manipulated the man. "The men's colossal ego has to think *it's* in power." Lenz smiled, climbing back onto the table.

With this revelation, Lenz turned his discussion to the use of the SA in gaining enlightenment. Both the SA and the Subtle Physical Body are necessary for enlightenment, but, as he explained, the SA must cease to be manipulative. "Manipulation is harmful to the SPB," he said. "It draws attention to the woman, which harms the SPB." As a result, he said, "Perhaps for the first time [in history] women who want to attain enlightenment don't need to manipulate. You may miss a couple of promotions, but that doesn't matter."

Refused an interview, *City on a Hill* was unable to ask Dr. Lenz if women's intelligence and hard work play any part in his theory on promotion, and if missing "a couple of promotions" is really so trivial.

Instead of manipulation, Lenz advised women to start paying attention to means of protecting their SPB. He warned women that "men can steal the energy of a woman, and that's why men who have been married for a while go to younger women." Similarly, "women should stop presenting themselves as goods for sale, should give themselves time to be alone and to be with people who can *give* them energy."

As an example, Lenz put his hands together and said that the audience should try meditating. "I will look into each of your eyes and help you meditate," he said, intimating that *he* is one of those people who is able to give the necessary energy.

When asked how women can avoid negative influences, Lenz laughed and spontaneously said, "avoid people."

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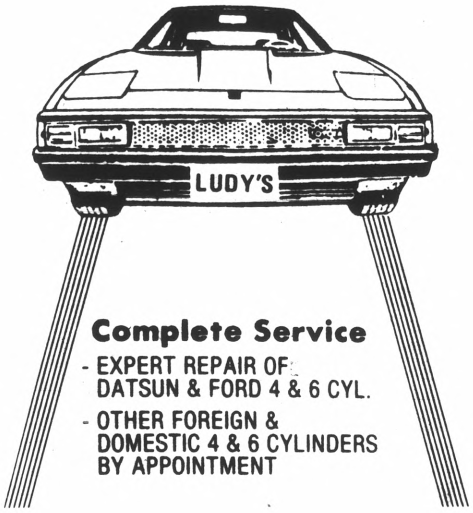

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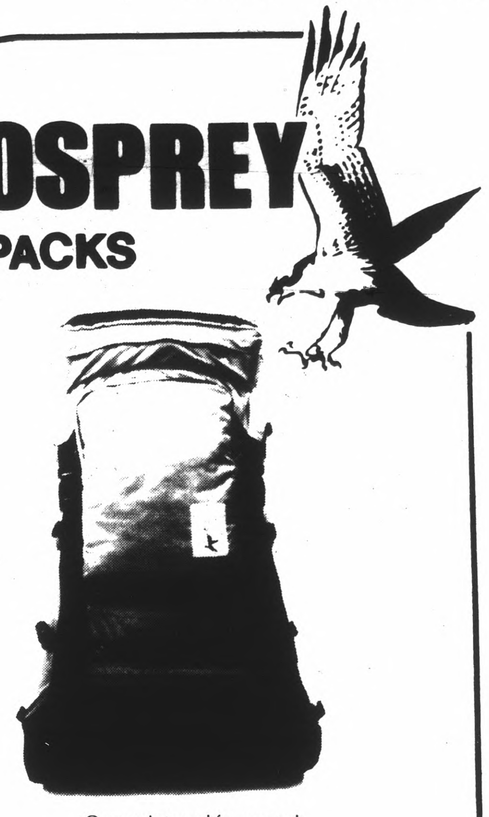

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Meridel Le Sueur

Talk of the Dispossessed

by Eric Engles

MERIDEL LE SUEUR WAS IN AN NBC STUDIO, finishing an interview. Her new book, *Ripening*, had recently received a good review in the New York *Times*; for the second time in a writing career spanning more than half a century, she had achieved some notoriety.

"The only trouble with you," she remembers the interviewer saying, "is you never made any money. Now that we've given you all this publicity, you don't have to write for those people any more."

"What people?" asked Le Sueur.

"The poor," he replied. "You can't sell stuff like you write. The poor aren't going to pay you."

"I got news for you," she said, "I wouldn't write for you, or your prostituting class, if I was starving."

At 84, Meridel Le Sueur is as sure as ever of her audience and her allegiance to them. And she's as serious now about starving if necessary as she was in the 1930s, when she barely scraped by, holing up for winters in old warehouses with other hungry, unemployed women while writing stories that gave her a reputation as one of the leading writers of the left during that decade.

Raised in the midwest and the daughter of socialist parents, Le Sueur toiled with farmers, heard Wobblies read poetry and give speeches from soapboxes, saw the destruction brought by the first world war, and took part in the bloody strikes of the Great Depression. She came to feel herself both a part of, and a spokesperson for, the dispossessed people of the region she loved: farmers of the corn-covered plains, women, unemployed people, factory workers in Minneapolis, Native Americans, miners of the Seabi Range.

Her hard life has etched deep lines on her face, but they are softened by the caring and commitment of her work. At a time in life when most people are "constipated and closed-up," Le Sueur is expressive and vibrant. Her eyes are infinitely deep, her voice as bold as a preacher's. She laughs often and seems to wear nothing but reds, purples, and mauve. She speaks optimistically of a "new world being born."

"You don't often get the chance to talk to an old root," she told the audience gathered at Louden Nelson Center on March 8. The occasion was International Women's Day, and Le Sueur spoke of feminism and the 20th century women's movement as someone who has lived—and helped create—much of its history. "I was born in 1900," she said, "and I was born a woman. I think my father and uncles were sitting in the front room waiting for a son. I could even hear their groans when it turned out to be a girl. It was very depressing. But I didn't know what it really meant until I lived my life."

Though growing up a woman at a time when women had "only four choices: mother, teacher, nurse, or prostitution," Le Sueur seemed destined from the start never to meet anyone's expectations.

There was a strong matriarchal bent in her family, a "procession of women radicals," beginning with her great-grandmother, an Iroquois Indian. Next in line was an abolitionist who helped slaves escape, and Le Sueur's mother, in turn, was a feminist and former labor writer who ran for Senate at age 70 on an anti-Korean war platform.

At age 12, Le Sueur's mother "kidnapped" her and her brothers to escape their father and the state of Texas, where a man legally owned his wife and children. In Oklahoma, a judge gave her the choice between going with her mother or her father, who was trying to extradite them. "The judge, of course, was a man," says Le Sueur, "and he told me I had better choose my father because he had a house and my mother couldn't make a living. Besides that, he told me, she was a whore. Well, I didn't know what a whore was, but I thought my mother was pretty wonderful, so I said, 'if that's what you call her, fine.' "

Even as a child, Le Sueur wanted to be a writer, to express and communicate the "tremendous ferment" surrounding her life. "There were more strikes, more unions organized, between 1900 and the first world war...you know, the mining struggles, the garment workers' strikes—it was tremendous. Debs, the socialist, got millions of votes for president even when he was in prison. I identified myself with these people's struggles.

"I was a socialist when I was 10. And I wrote my first story when I was 14 down at Ludlow, about the massacre of Ludlow. I felt myself a writer for the people." It was here, in the midwest villages of her childhood, that she rooted herself in a region and began to develop her sense of language, her love for the common people.

> *In 1928 I wrote a story about birth and sent it to* Scribner's Magazine. *The editor said 'You write so beautifully, but you write about such funny things—birth. You should write more like Hemingway.' So I said, 'Well, I haven't exactly had the experiences of Hemingway—fishing, fighting, fucking.'*

She listened to stories of "their fabulous journeys, their frail-rooted prairie existence, their homely search for word, song, testament," and "began to copy down the turns and use of an old language which was to become a new one."

BUT A WOMAN WRITER AT THE TIME FACED enormous barriers. "You changed your name, you took a man's name if you could. And you had to write what was popular. All these young men editors were telling you what to write. In '28 I wrote a story about birth and sent it to *Scribner's Magazine*. And the editor said, 'you write so beautifully, but write about such funny things—birth. We can't publish a story in *Scribner's* about birth. You should write more like Hemingway.' Hemingway was all the rage then. So I said, 'Well, I haven't exactly had the experiences of Hemingway—fishing, fighting, fucking.' "

So for a time during the '20s, Le Sueur, coaxed by her mother, went to acting school to try to start a career she could make money at. While a student at the school in New York City, she lived in an anarchist commune with Emma Goldman. Then she went to Hollywood to work as a stand-in, where she did the stunts for Pearl White in *The Perils of Pauline,* and played in *The Last of the Mohicans.* "You could make 25 dollars a day if you lived," she remembers. "It was very dangerous. But I would save my money and hole up in a cheap rooming house and write."

Her acting career ended when she refused to sign a contract that would have put her on a track towards stardom, but which specified she had to have her nose broken and fixed. "You couldn't be a female star in America unless you had a pug nose. I had a semitic nose. I just thought it would be the beginning of some kind of prostitution. And I said I wouldn't sign it."

She returned to the midwest in 1928 to write, after selling her first story in 1927 to *The Dial*. Not long after her return, the Great Depression began, igniting a resurgence of the farmers' and workers' groups she had known before the war.

In an environment of activism, hardship, and cooperation, Le Sueur stood on picket lines, marched with strikers, listened to stories of pregnant women, destitute farmers, and unemployed factory workers, and wrote. When asked if she pictured real people when she created the life-like characters in her stories, she replied, "I don't picture them, I talk to them."

The Girl, her only novel of the '30s—written in 1939 but not published until 1978—is a composite of many women's stories. "This memorial to the great and heroic women of the depression," she writes in the book's Afterword, "was really written by them. As part of our desperate struggle to be alive and human, we pooled our memories and experiences and in the midst of disaster told each other our stories or wrote them down...we as women contained the real and only seed, and were the granary of the people."

Photos by NANCIANNE COYNE

The short stories Le Sueur wrote during the thirties were published in a 1940 collection called *Salute to Spring*. *Time* magazine reviewed the book favorably, and the *New Yorker* described the collection as "twelve distinguished short stories about...the proletariat. People on strike; people on relief; people waiting for Sacco and Vanzetti to die; a young girl, pregnant, hungry, and yet somehow assuaged by the pear tree outside her window. Le Sueur describes them all with a passionate and convincing partisanship."

Besides writing fiction, Le Sueur joined the Communist Party during the '30s, taught literature and creative writing, and worked for such journals as the Communist Party's *The Daily Worker, The American Mercury,* and *The Nation.* She lectured often, and wrote a "poetic history" of the upper midwest called *Northern Star Country* (1945) as part of the WPA writer's project.

Like most activists and radicals of the time, she was blacklisted after World War II as McCarthy's red scare swept the nation. "Earning a living was completely smashed," she remembers. "I'd get a job and be there a couple of weeks and the boss would say, 'Well, you're OK but the FBI's been here and I have to fire you.' Then we got this rooming house, and if you came and lived in our house, you lost your job. Anybody who came to my class lost their job. When I couldn't have a class, I thought I'd have a correspondence course. I got quite a few people for it, and in three months everyone who took the course was threatened, was visited by the FBI."

Her mother and father, former labor writers and known socialists, were persecuted too. "Two or three years two men sat in a car by our house. Our phone was tapped. All kinds of secret letters were sent out about us, about my father, scurrilous letters. It's a wonder he wasn't disbarred if anybody believed them. My brother worked for Lockheed, and he had to inform on the family to keep his job. He had to make a huge dossier about the family. They really did make you a non-person in your community. Some people are still in insane asylums from that."

Though the red scare dissipated in the later 1950s after the death of McCarthy, and FBI agents stopped following her, the effect on

continued on next page

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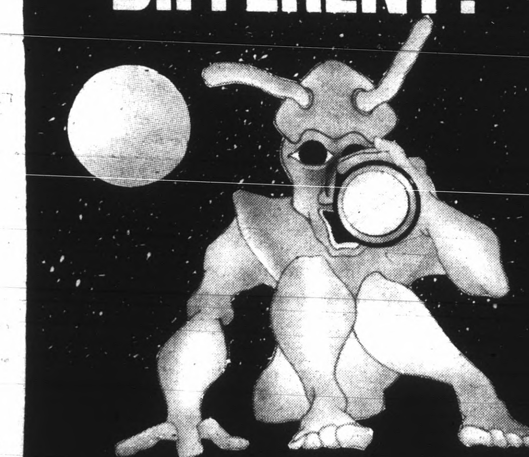

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MERIDEL LE SUEUR

continued from previous page

her credibility as a writer was much longer-lasting. All she could publish after *North Star County* in 1945 were children's books. Even these were sometimes banned and had to be sold under the counter. "It was a great honor to have your children's books labeled subversive," she recalls.

It wasn't until the 1970s, when she entered her 70s, that she began to be published again. The women's movement discovered in Le Sueur a crone's wisdom, and saw a need for her voice to be heard again. For her, it was a dream come true, a creative re-birth. "I was writing for women who finally got born," she says, "When I was writing in the '30s, there wasn't a great women's audience, there weren't women's bookstores, women trying to express and find their own culture."

Since 1970, she's published, among other things, a collection of poems called *Rites of Ancient Ripening* (1975), *Harvest, Collected Stories* (1977), and *Women on the Breadlines*(1977). Most recently the Feminist Press published her prose and poetry collection *Ripening* in 1982.

Like her earlier writings, this recent work focuses on the stories and culture of oppressed people, and is written from their point of view using their language. But it also reflects Meridel's maturity as a writer and her attempt to transcend the limitations of both the noun-oriented English language and the "patriarchal linear narrative."

"The western world has been created on a linear structure," she says, describing what she wants to avoid, "a straight line towards a goal. 'Progress' is moving as swiftly as you can towards a goal. And a goal is always death. The Bomb is the final movement along the straight line."

LINEAR THINKING, SHE BELIEVES, GOES hand-in-hand with the language's tendency to objectify whole nations in order to kill them. But there *is* no object—everything is moving and related to everything else. When one rock falls down a mountain, all the other rocks move.

"In the Hopi language, there's no name to anything, only the relationship. There's no object, no alienated object out there. You don't insulate objects from each other. That's a tremendous concept. Einstein said you couldn't talk about relativity in the English language because it was either this or that, there was no relative. Science is actually saying that there is no outside; we are all inside. You can't even look at something without its changing."

To help us evolve a new language to replace this "oppressor's language," Le Sueur talks about the need for a new "circular consciousness." "Everything moves equally around the vortex. You don't have hierarchy. You don't think in terms of who wins, or who's best, or who succeeds. I never heard a woman tell a story about anybody winning, or conquering, or going on a straight line towards a goal. It's always what I call a circular structure." Le Sueur thinks of her stories as "illuminations rather than conclusions."

And time, to her way of thinking, is circular, too. From this flows her optimistic view of the future. "Nothing is lost," she says. "So many young radicals get so tired thinking something is lost. But the struggles of the people always return. My past, the past of my grandmothers, is your past, is your present."

Le Sueur's recent work is alive with hope and possibility. The first poem she read to the audience at Louden Nelson began with these lines:

I saw the women of the earth coming toward each other
with praise and heat
without reservations of space
All shining and alight in solidarity,
Transforming the wound into bread and children
in a new abundance, a global summer.

Despite what she calls the "retarded white fathers" in the White House, Le Sueur says that "this is the best time that I've ever lived." She sees the common experience of oppression causing a global feeling of solidarity among women, people of color, peasants and workers in Third World countries, farmers and workers in the US. It is these people, she believes, who, acting together, are bringing us closer to a "new reality: the relative world, the global world, the communal world, the possibility of abundance."

But a new world, she believes, does not get created without new images. Though women, workers, and peasants have always had images of different worlds, writers and poets have a central role in magnifying, clarifying, and disseminating them. Paraphrasing Federico Garcia Lorca, the South American poet, Le Sueur says a writer should be "an artist who takes the images of the people, puts them into form, and returns them to the people."

Writers are prophets, she says, "reflectors of unhappiness, reflectors of oppression. The writer has a very great responsibility now, creating the new image. We need writers who can give us the image of the possibility of a new structure."

A hopeful sign to Le Sueur is the growing desire of people to hear poets, to listen to new images. "We have big audiences. They come and they listen. There's a real hunger for that image of what is possible; the consuming of media culture is getting really boring. There's a global opening-up of consciousness, a reception, a conductivity. It's a matter of life and death to understand an image, to share an image."

Let us seek each other and move from the violent,
the broken, the predatory
To the enormous and myriad fertile impregnated harvest,
the global village.
Let us sing together in choruses of millions.

"The great thing that's happening in the world today, what makes it seem like a new world is being born," says Meridel, "is *communality*: communal action and communal feeling. A new world is always created by a communal image."

Her experiences in the '30s drive this point home for her. In *I was Marching*, a short story written in 1934 about the bloody Minneapolis trucker's strike, she describes a kind of conversion: "I was afraid. Not of the physical danger...but of mixing, of losing myself. I felt...that all I had been trained to excel in would go unnoticed. I felt I excelled in competing with others and I knew instantly that these people were *not* competing at all, they were acting in a strange, powerful trance of movement *together.*"

She tells another story, about when she was sitting in a Minneapolis park with other women and their hungry children: "On the corner there was a very fancy grocery store. We kept looking at this big glass window and all the fruits piled up. Nobody said, 'well, let's go over and smash the windows'; it just seemed like we all kind of drifted over there, and we kind of leaned against the glass and it kind of broke. " As the women went in, Le Sueur thought she'd see chaos and selfishness, but instead they told the owner, "We're not thieves—we have hungry children, and we're gonna mark down everything we take, and we'll pay you back.' " As one woman made the lists, another came down "with sausages all around her neck and asked, 'now who has the most children?' "

Le Sueur has always searched for meaning, language, and images in the cultures of the common people, knowing they alone understand the importance of communality. Nowadays, she goes to the women's movement for her support and inspiration, while writing stories and poems with messages and audiences that are more expansive than ever.

Her new "nounless novel," in many ways a collective work of many women, is a good example of how 84 years of experience have converged in work that expresses in its form, content, and creation a revolutionary world-view. In the novel, she has three women fall into a pit in an old mining town. In the pit—a symbolic hell—they "remember their real lives, their oppression, humiliation." Once they were in the pit, however, Le Sueur couldn't figure out a way to get them out without using patriarchal images reminiscent of Jesus ascending into heaven ("ass-ending" is the way she says it). So she enlisted the help of a group of women she calls the "Oklahoma witches."

"I met with these Oklahoma witches one whole night," she says. "There was no leader; it came out from all of our minds. This was our collective image: the pit would open out into a meadow, and other women would come bringing food—corn, beans, squash—the foods that kept the Indians alive. We got drunk with this communal vision. I couldn't have come to it by myself."

"You sometimes see—in strikes, meetings of people, demonstrations—a point of illumination. You have to have that kind of vision before you have something happen. That's what I think is happening now, everywhere, all over the world, I think everyone should march with a million people every year and find out how wonderful people are."

Meridel Le Sueur has been finding out how wonderful people are for 84 years now. And she still has the energy to tell us about it, to help us make real her vision of a better world. "I have three books to finish before the great reaper mows me down," she says. "I work eight or ten hours a day—because I feel an audience, a gravity, a pull, a need."

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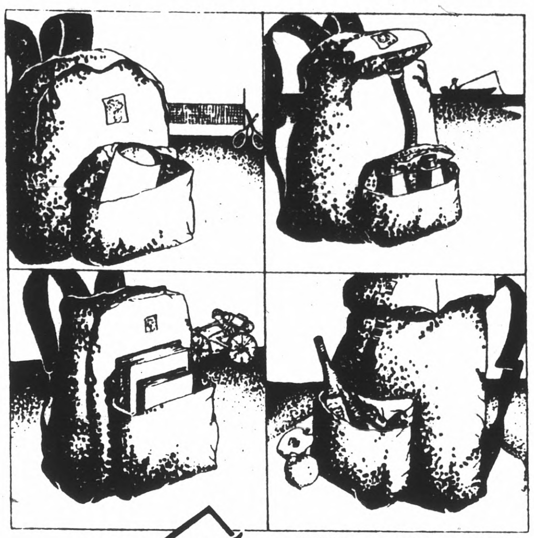

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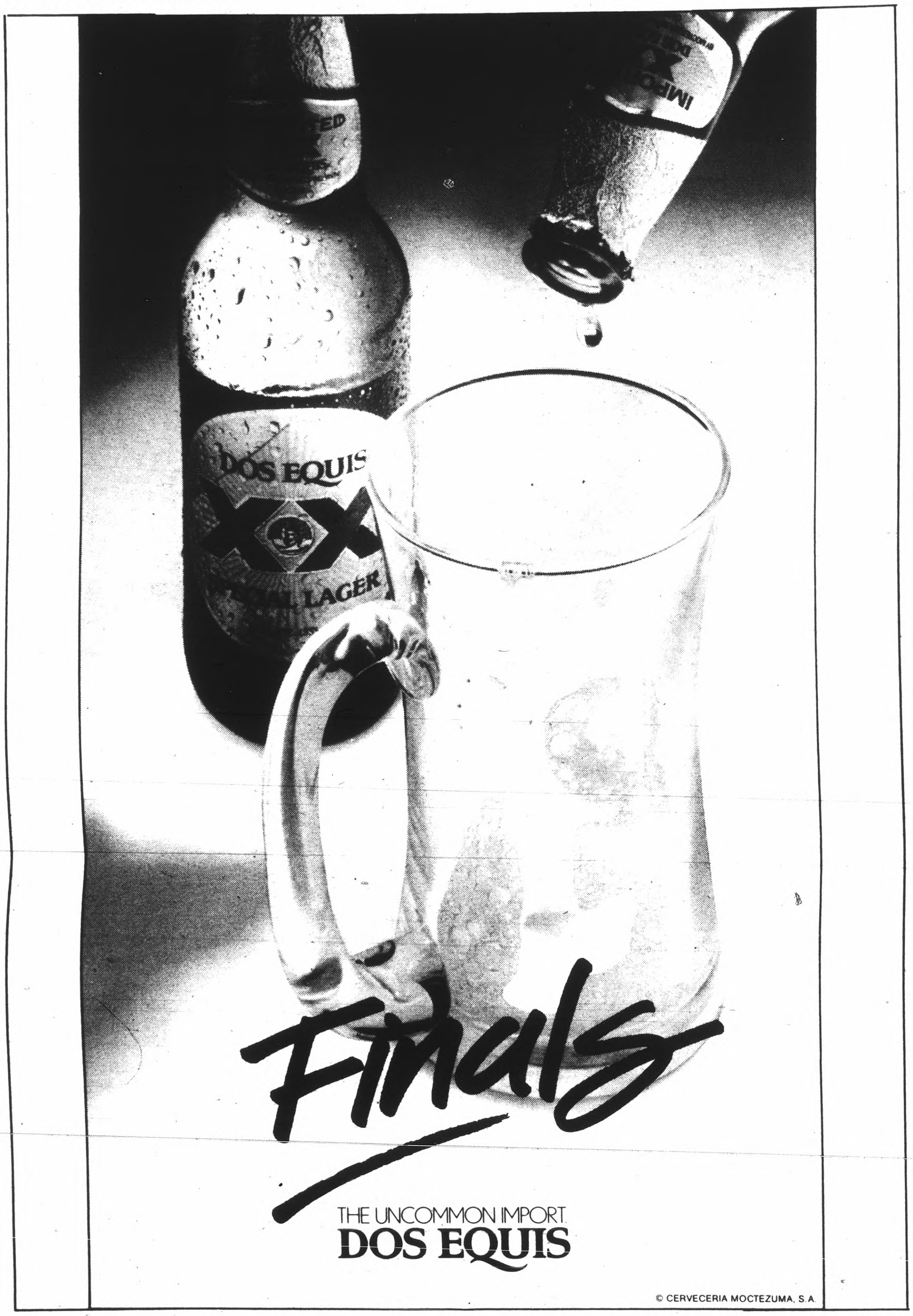
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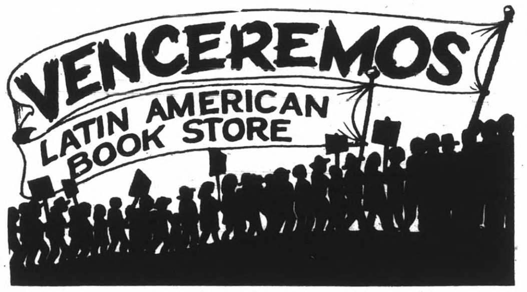
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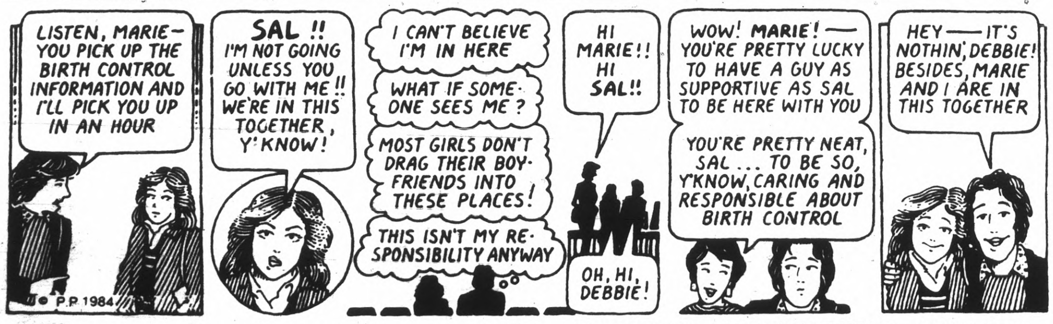
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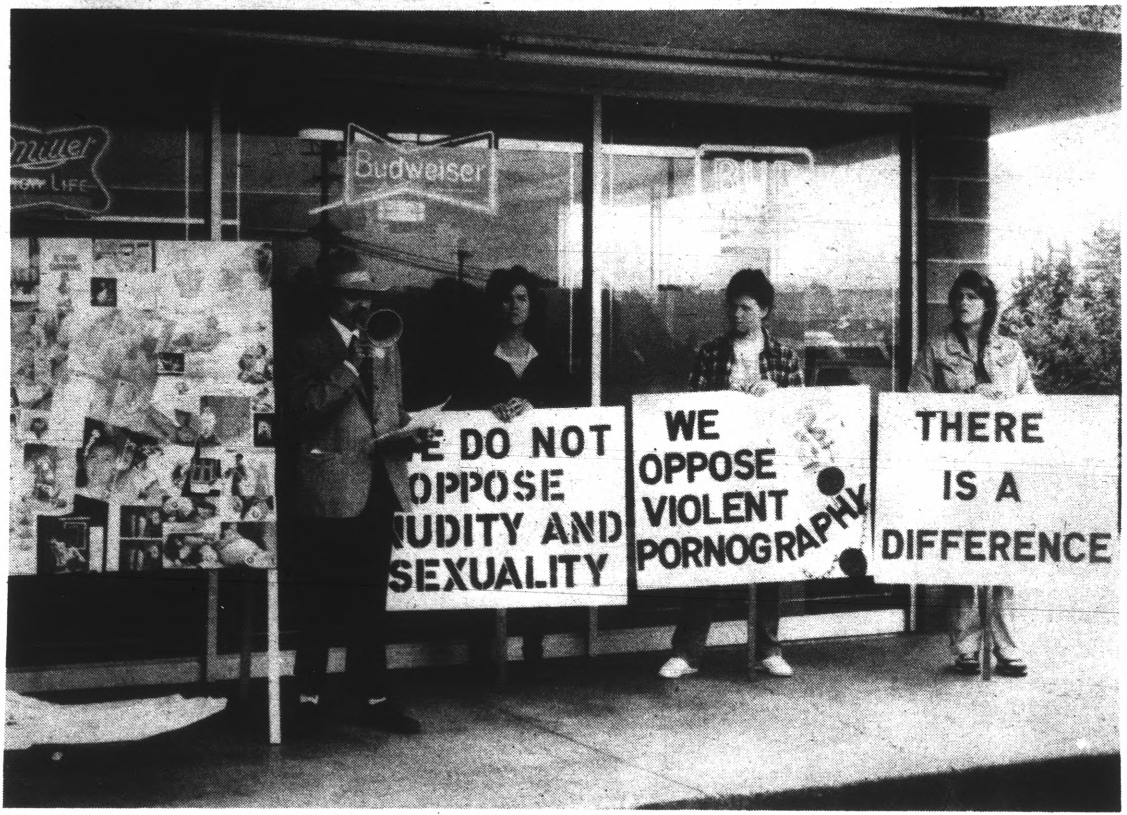
Sharing Spirits

photos by Annie Valva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THERE IS A DIFFERENCE

Preying Mantis Women's Brigade indicts porn culture at U-Save Liquors.

Photo by NANCIANNE COYNE

Preying Mantis Street Theater

Reasons Why

by Linda Hooper

THE ACTIONS OF THE PREYING MANTIS Women's Brigade and other radical feminist groups always spark controversy. Observers of all political beliefs have wondered why these women feel it is necessary to perform illegal and outrageous acts with the intent of educating the public. "You're just getting people mad at you and they're not listening," is a frequent criticism.

Every good American knows our country was founded on civil disobedience. Many don't remember that women had to go just a little too far before guaranteed the right of suffrage. Women had to break the law, and make more than a few people very angry, before they won an equal voice in elections. It is possible to view the flamboyant activities of the Brigade in the same light.

In part, the character of the Brigade's actions comes from the personalities of the women involved. "I'm very action oriented," said Nikki Craft, a driving energy behind Preying Mantis actions. "I look at situations and figure out what I can *do*. I quickly tired of printing little eight-and-a-half-by-eleven leaflets and putting them under wipers of cars."

Craft realizes that the actions of the Brigade can be alienating. "I would say we've failed at times, but I don't know what else to do." Organizing the actions is a full-time job leaving little time to develop a traditional career. "I believe I am here to change this culture's attitude about violence against women," said Craft. "That is the priority of my life and, when you have that kind of moral urgency in your life," she interrupted herself and began to laugh, "I mean, if I was collecting baseball cards or something, it would be hard to be broke all the time. It keeps you going in the lean times. There have been times, very alone times."

"What I want to do with my work is create a thinking public, a questioning public, that is more apt to act," Craft said. "A lot of people don't act and so I think our methods are threatening to people because they would rather theorize and just . . ." she paused, "... sit."

Why do nice women get mixed up with people like the Preying Mantis Women's Brigade? "Well, when you see what's been done to women in our culture," Craft said, "sorrow has to be a word that most motivates me. I've spent a lot of years crying," she paused again, "and laughing. That's healing."

The Brigade realizes that people will be more receptive to a new idea if they're smiling while they hear it. "I think humor is essential when you're doing these kinds of things," said Ann Simonton, who took part in the U-Save event. "Not only for our own sanity but to get our point across. I think humor opens people's minds up. It helps people widen their perspective. There's always a serious message underneath, but the images (like the MUSH award and Miss California parodies) are meant to be humorous."

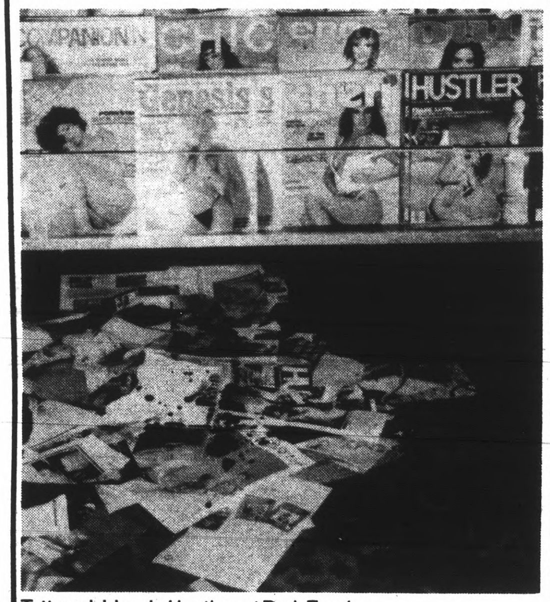
Breaking the law is not the only way women can make a point and be heard by enough people to make a difference. The PMWB stresses creativity. "I'm not saying the women have to go to jail," Craft said. "There are many ways to do this." Craft was once in a group that considered assassinating a rapist. She abandoned that idea in favor of more creative actions. Craft was integral in a project which printed the names of indicted sex offenders in Dallas county. She has also thrown raw meat on the stage of the Miss California pageant and poured the blood of raped women on the steps leading into the Miss Nude contest. "By not limiting your thought," she said, "you can establish effective demonstrations."

Direct action, as opposed to leafleting or informational tables in shopping centers, demonstrates a degree of sacrifice for a cause. Most Americans would never have found out for themselves about nuclear power—its dangers, its promises, its technology, its future—had not repeated demonstrations and arrests piqued the curiousity of both the media and the public.

The Brigade senses a very real threat from the violent pornography industry and they want more people to notice it and decide for themselves if it should be tolerated as just one more benefit of a free press. The Brigade knows that as they continue their work, more people will wonder if maybe there might be something to these crazy extremists who take off their shirts, yet picket against porn. Refusing to collaborate in one's own victimization is the first crucial step in throwing off any yoke. It is personally edifying to break an unjust law for a just purpose.

Simonton was arrested twice for violating state obscenity laws. "I know that by taking my shirt off at the beach, I'm regaining some of the power that's been taken from me." Every Mantis action makes her stronger. "I'm empowering myself. I certainly don't feel uncomfortable from it. I feel a lot stronger and a lot more proud than when I'm just sitting home, paranoid."

Craft said that people come up to her all the time and say things like: "I used to be threatened by your actions, but now I see what you're doing." "And it's only taken five years," she says, laughing. "That's not really a very long time at all when you look at a lifetime effort."



Tattered, bloody *Hustlers* at Park Foods.

Woman as Object

Fractured Fantasies

"Have you seen what's in *Hustler*? Do you know? You need to know a few things to get you riled up." Nikki Craft stood and was digging through files before I could say "no, not since junior high."

"I read *Hustler* all the time. Whenever I need a shot in the arm, I go out and buy a *Hustler* and that motivates me to spend all my time and energy on this." We looked at a cover photograph of a woman on a field of jelly beans, lying on her back. Her nipples and pubic hair were obscured by the candy. A few more jelly beans were dribbled near her navel.

"Look at this, this is no accident." Then I noticed the dark, bruiselike marks on the model's waist, and the purplish stain across one eye. "This woman has been slugged in the face and she's being looked at by her attacker." She paused and touched the photo gently. "On the cover of a magazine that is looked at by millions!" Then we looked at an article about necrophilia. *Hustler* wanted its readers to know that no form of sexual activity should be ignored. The article explained how good it is to fuck women who never got headaches and that many morticians have it very, very good. Craft told me she thought about this article while grieving after her sister's suicide and she realized her sister wasn't safe even after she was dead. Her voice broke.

I didn't want to get riled up anymore.

— Linda Hooper

cHo

Important Reminder

Housing Payment Deadline
April 10th
$50 Late Fee

Spring Quarter Housing fees are due by Tuesday, April 10th. If you cannot pay in full by this date, you must see the Campus Housing Office staff in Central Services to arrange a deferred payment schedule. You have until 4:00 p.m. on Tuesday to make this arrangement. A $50 late fee will be charged for all payments received past the deadline without a signed payment agreement on schedule. Call x2394 for further information.

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Date	Candidate
April 3	William R. Schonfeld
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April 11	Ronald Henderson
April 19	Frank Child

Time: 9:00AM **Location:** Stevenson Fireside Lounge

April 25	Kivie Moldave
April 27	Anne D. Kilmer

Time: 9:00 **Location:** Crown Senior Commons Room

Have a voice in the selection of the next Academic Vice Chancellor who has primary responsibility for academic programs and acts for the Chancellor in his absence. Please attend, ask questions, and make your recommendations to the Search Committee.

For more information contact the undergraduate representative to the Search Committee, Marc Levy, Stevenson Box 323 or the graduate representative, Tina-Marie Galindo-Ramirez, Kresge preceptor Apt. 171 (429-4980). You can also call Carol Mann (429-2058).

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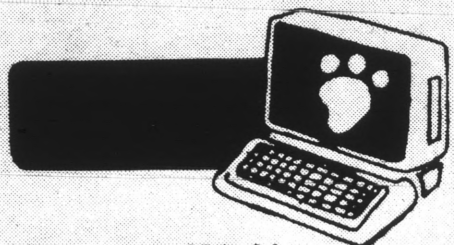

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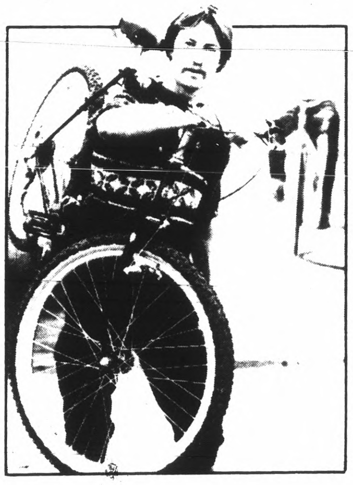

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CRITICAL *mass*

A Closer Look

by Sharan Street

MOST WOMEN FEEL UNCOMFORTABLE with society's prevalent view of women as "sex objects." Their discomfort may be an unspoken anger toward their boyfriends for disregarding their individuality, or it may be as clearly articulated as local feminist Nikki Craft's crusades against violent pornography. For the past couple of years, Craft has waged war on *Hustler* magazine, both through local boycotts and through media events in which she accuses publisher Larry Flynt of crimes against women.

Anyone who's had the misfortune to read *Hustler* knows that Craft's anger is well-founded. The magazine is full of sadistic cartoons and sickening displays of feminine passivity. Craft and other analysts of pornography like Susan Griffin and Andrea Dworkin have done much to help people understand and recognize the virulent misogyny hidden behind the covers of mainstream skin magazines like *Hustler* and *Playboy.*

Yet some feminists place too much emphasis on protesting only violent and degrading images of women without challenging the gamut of feminine images in the mass media. Women are not only exploited as sex objects, but it's easier to be offended by an obviously degrading or violent caricature than to see the passivity of a more sympathetic female character like Meryl Streep (Sophie) in *Sophie's Choice.*

Throughout the mass media, female images are presented for male enjoyment and consumption. On billboards and television, in movies, magazines, and store windows, women smile and preen for unseen audiences. The worth of each imaginary female is determined by her appeal to men.

If she is young and pretty, she is an object of love and worship. If she is ripe and voluptuous, she is an object of sexual desire. If she is middle-aged and aggressive, she is ridiculed, but if she's older and sweetly sentimental, she becomes an object of filial affection. But throughout, images of women are defined by the ways men react to them.

> *"A man's presence suggests what he is capable of doing to you or for you... By contrast, a woman's presence expresses her own attitude to herself, and defines what can and cannot be done to her."*—John Berger, *Ways of Seeing.*

The quotes from John Berger throughout this essay are taken from a text on the portrayals of women and men in Western art history. In *Ways of Seeing,* Berger points out that a man's status results from what he does or owns, while a woman's status results from how she appears to men. Berger's words can be applied to any image of women in contemporary society as well, and his analysis helps remind us that pornography is merely the far end of a spectrum of female images that extends from the Venus de Milo to *Hustler* magazine.

What do fine art representations of Venus have in common with an airbrushed photo from a girlie magazine? Both images present a woman as a sight for male eyes, and the woman on display becomes an object in the possession of the man who owns the reproduction.

The more "hardcore" the pornography, the more passive the female image. Whether on film, in still photos, or lying spread-eagled on a dimly-lit stage, women in pornographic displays are immobilized, passively awaiting an onslaught of male sexual energy.

This passivity is the extreme expression of a system of courtship where men pursue and women are the pursued. Because woman is the prize at the end of the hunt, she becomes an object—a thing—to be flattered and beguiled until she becomes a man's possession.

> *"Women are depicted in a quite different way from men—not because the feminine is different from the masculine—but because the 'ideal' spectator is always assumed to be male."*—John Berger

When women become angry over the proliferation of pornographic images of females, they shouldn't neglect to also protest the ways in which women are not portrayed. Throughout the media, and in scholarly readings in all disciplines, there is an assumption that the reader is a man, that the important people are men. When man becomes the norm, the female becomes the deviation.

If everywhere we look, we see that the presumed consumer of information is male, we begin to make assumptions about women. Males come to see women as spectators on the sidelines; women see themselves as something less than human.

Within their self-centered universes, people confer personhood upon themselves and deny it to anyone who is unlike them. Thus, throughout Western history, women and non-whites have been the "other," the different, the subhuman. Since they are different from white men, they cannot be fully human; therefore they become objects.

> *"Men look at women. Women watch themselves being looked at... The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object—and most particularly an object of vision: a sight."*—John Berger

It's not surprising that women come to internalize the constant attention they receive from the men around them. Females learn at a young age that the way they are perceived by men will determine their success, so they become acutely conscious of how they look and act. They learn to watch themselves with male eyes, judging their own beauty by standards gleaned from the images surrounding them.

Without determined and daily resistance, women are powerless to stop being a spectacle. The male gaze follows them through their daily routines, curtailing their freedom of behavior by an expectation that every woman is on display for male pleasure and approval. Therefore, it's natural that some women would seek to benefit from this enforced attention by posing for money, either in glamour magazines or pornographic ones.

But this exchange of money for one's appearance—a likeness which will be sold to an audience of millions—is an exchange that affects more than the individual woman whose image is reproduced. And when these images are multiplied and become ubiquitous, every woman who ventures out in public is forced to become a living spectacle, surrounded by the fractured reflections of a million fantasy women.

Imagine how you feel when you walk on the street, aware of a prickly feeling in the back of your neck as you notice you are being watched. See how you monitor your steps, adjust your hair, and catch surreptitious glances of your own image in storefront windows. Then imagine how it would feel to be free from the feeling that you are on display. To free themselves from the binding gazes of men, women have to recognize that all fantasy images of females encourage men to see women as desirable possessions. The uncovered vulvas and breasts in *Hustler* are the crudest examples of woman as spectacle, but the attitude spreads through every part of our visual environment.

WOMEN'S *clips*

Quote of the Week

I don't think any woman in power really has a happy life unless she's got a large number of women friends...because you sometimes must go and sit down and let down your hair with some-one you can trust totally.

Margaret Thatcher, 1984

Scholarly Love

The Spotlight on Women Scholars series organized by the Women's Re-entry proram will start off this quarter with the "Culture of Love," a talk by Professor of Sociology Ann Swidler of Stanford University. The talk will be held on Wednesday, April 11, at 11:30am in the Stevenson College Conference Room. This quarter's series on women scholars will feature five UCSC professors and two guest lecturers from Stanford University. Watch Women's Clips for announcements of upcoming lectures.

Big Deal, Big Fun

The UC Student Lobby is sponsoring their annual statewide UC Women's Leadership Conference from Friday, April 13 to Sunday April 15. This year's conference will be held on the UC Berkeley campus and will feature three days of speakers, workshops, skill-sharing and fun. Questions regarding accommodations, childcare, and the complete schedule of events and activities should be directed to Student Lobby Annex Representative Margaret Conway, 429-4797. There is a fee for the conference, but waivers can be obtained in some cases, and pre-registration is strongly reccomended by Conway.

Power To The Women

The Women's Self-Defense Council will be offering two free eight-week self-defense classes for women in April. One will start on Tuesday, April 10, from 7-10pm, and will be held at the Louden Nelson Center with childcare provided. The other will begin on Wednesday, April 11, also from 7-10pm and will be at Branciforte Junior High School. The classes will cover the psychological aspects of self-defense as well as the physical aspects. Call 427-1687 or 427-2184 for more information.

Ladylike Behavior

You may have heard responses to the "gender gap" from Women's organizations, the White House, and newspaper columnists, but now comes the answer to the gender gap from "Ladies Against Women," the group whose motto is "I'd rather be ironing."

"Ladies Against Women," a Berkeley satire group, suggested on International Women's Day that the gender gap be eliminated by "repealing the ladies' vote." Ladies Against Women claim that "after all, it is suffering, not suffrage, that keeps us up on those pedestals, and if God hadn't wanted us up on pedestals, he would never have made us shorter than our husbands."

The Ladies describe themselves as "a group of adult girls who want to bring back the good old days, whenever they were." The Ladies pursue this goal, by "demonstrating the logic and charm of super-traditional roles, and calling (softly) for strong laws to eliminate confusing choices." (*Her Say*)

Continuing Obsession

Glamour magazine recently published a body-image survey of more than 30,000 women between the ages of 18-35. Seventy-five percent of the respondents felt that they were too fat, although only 25 percent of them are actually overweight, and 35 percent were underweight for their height. The results, analyzed by psychologists Wayne and Susan Woody, also showed that 80 percent of those surveyed felt they had to be slim to be attractive to men. Most of the women said losing weight made them happier than success at work or a date with someone they admired. "What we see is a steadily growing cultural bias," Dr. Woody says. "Almost no woman, of whatever size, feels she's thin enough."

What A Tradition

Women on the space shuttle aside, most of the 40 million women employed in the US still hold traditionally female jobs. So says the US Bureau of Labor Statistics which recently released figures on labor pattern changes in the country between 1972 and 1982.

One of the more telling statistics shows that women accounted for 99.1 percent of the United States' approximately 4 million secretaries. That figure is down from 99.2 percent ten years earlier, according to the Bureau. (*Her Say*)

Video Blues

Researchers in Sweden and Canada are planning independent studies of possible links between video display terminals and pregnancy problems.

The Swedish study will check records of the country's national birth registry, in an effort to locate links between VDT workers and abnormal pregnancies. The Canadian study will investigate possible harmful effects from electromagnetic emissions given off by computer terminals.

The Canadian researchers say their studies show there is no threat to VDT users from ionizing radiation, such as X-rays. Little is known about the effects of electromagnetic emissions on humans, however. According to the US publication, *VDT Notes*, investigators have identified electromagnetic emissions from flyback transformers, low voltage circuitry, and display screens. All of these are used in most video display terminals. (*Her Say*)

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A PAID POLITICAL BIRTHDAY POEM

HAPPY BIRTHDAY

ANGIE!

Study Chinese, agricultural things.
A mind that won't quit; brilliance in it!
Dancing I saw, then, wasn't for all.
But wasn't that nice?! When you danced twice?!

"I like the jungle," speaking of humble.
And you took a chance.
And you took a stumble.
Beyond even that, I took a tumble!

Freedom of mind, association.
Freedom to change, any location.
Dancing and laughing...do not go slow.
Could this be a river? Let's Rock and Roll!!

Or, am I intruding? Leave you alone?
The Mighty Diamond won't give me your phone.
Do what you must do, without delay.
But outside or inside—Happy Birhtday!!!

This is from Chuckles, the red-engine clown.
From two-eighteen locale, I'll see you around.
If you vote yes, 3868475.
If no, send a message to say you're alive!
Whatever you do—this you must know:
It's harder to pioneer than to go with the flow.
How long have I,spoken? What more can I say?
Life's a cause—never stop—and Happy Birthday!!!!

Poetry Against Terror

by Laird Harrison

WISDOM AND THE GRACE THAT IT gives, compassion, faith: Denise Levertov offers these like water to the parched earth. The right and wrong of the world, its harmony and horrors pass through her poetry into the souls of her listeners and readers. She has assumed the mission of making human beings understand.

Levertov came to UCSC last month to read from her own works, sharing some of the vision that has placed her among the most highly acclaimed contemporary American poets. The poise and gentle dignity so familiar to admirers of her writing radiated from her physical presence and resonated in her speech throughout the one-hour reading to an audience which more than filled Classroom Unit One. The audience responded with frequent murmers of appreciation through the hour and with an ovation at the end.

The UCSC Literature Board sponsored the reading, which was introduced by Norman O. Brown, a personal friend of Levertov. The poet is currently teaching at Stanford University where she is a tenured professor.

The March 9 reading included the manuscript of her forthcoming book, *Oblique Prayers,* which is scheduled for publication next fall, and three of her most recent poems. In it, Levertov exhibited all of the qualities which have distinguished her work since the start of her career in the United States, while showing the continued evolution of her latest writings.

Critics struggling to characterize Levertov's art have found that it defies current classifications. While she owes much to her associations with William Carlos Williams and the Black Mountain school, Levertov has forged an esthetic distinctly her own. Ralph J. Mills coined the phrase "poetry of the immediate" in describing her work, but perhaps the most useful term occurs in Levertov's own explanatory prose: "organic form." It is a poetry of startling clarity and directness that operates through compositions of refined cadence and structural detail.

The 60-year-old poet presents her poetry as simply and as subtly as it is written. She does not offer a theatrical performance, but gives voice to her words, allowing readers to become listeners and to appreciate more fully the inflection, rhythm, pace, and pronunciation of her verse. In last month's reading, Levertov's composure and straightforward expression embodied her art. The sixty minutes saw little drama or exclamation, but the quiet epiphanies of each poem could be felt reverberating in the audience.

Levertov said she has rarely been confronted by sexism; she objects to separatists who she believes seek to humiliate men.

"Politics is a subject many poets and poems, including some of the greatest, have treated throughout European history," Levertov wrote. "It is no more alien to the medium than any other human concern." Levertov's very human concern for her fellow beings manifested itself in the March 9 reading as potently as it did in any of her writings on the war in Vietnam, the crisis which originally stimulated her to confront political issues in her work.

US intervention in Central America and the increasing threat of nuclear destruction have become the foci of her newest poetry of protest. In "Thinking About El Salvador," she explains the struggle to describe atrocities so horrible that the most powerful words seem trivial when compared with the facts. Two poems inspired by the movie *Dark Circle* made vivid the menace of atomic annihilation, one of them comparing the deadly poison of a seemingly harmless toadstool to an ominous mushroom cloud.

But the explicitly political makes up only one portion of Levertov's far ranging work. Her new book emphasizes religious and metaphysical experience. One section, entitled "Of God and of the Gods," pays tribute to the divinity moving in nature with poems such as "Of Rivers," "Poplar in Spring," and "The God of Flowers," and to divine inspiration in works like "St. Peter and the Angel."

From the ensemble of Levertov's work emerges the theme of a soul struggling to attain the hidden harmony of the universe. "There is a form in all things (and in our experience)," she writes, "which the poet can discover and reveal." She sees the work of the poet as letting the inherent order or "inscape" of the world work through him or her to create the poem; the poet does not create or impose form, but uncovers it. Thus, "form reveals content:" the structure of the poem corresponds to a subject matter drawn from lived experience.

This effort underlies the measured rhythm of her verse, a rhythm of ordinary spoken, but not colloquial, English. Lines end and are distributed spatially in her poems according to the poet's train of thought. Levertov makes particular use of devices such as antiphony, onomatopoeia, and assonance to convey her sonic perception of her subjects. She balances all these elements to render a language of great purity and often deceptive simplicity.

Bound by the dictates of a traditional meter or rhyme, Levertov would not have had the liberty to manipulate either sounds or visual patterns in the way she has. She profits from this freedom, as do the best of modern poets, to communicate through the entire construction of the poem; she does not bend the meanings of words or strain for esoteric allusions, but speaks a literal and unforced language.

Working from Williams's axiom "no ideas but in things," Levertov has founded her art on personal experience and physical reality, seeking revelation in the circumstances of day-to-day existence. But she has also expanded this art to an esthetic of total engagement in which the poet's reflections on political events and social trends play as important a role as dreams and intellectual references.

Levertov opposes the "inner harmony" of her poetry to the chaos and horror of contemporary times. In her political poems, Levertov cries out against the actions of people and nations which violate the order and beauty, the "form beyond forms," that gives meaning to the universe. She understands the social function of poetry as "awakening sleepers" to the abominations allowed by their slumber, as much as to the wonder and glory of day to day life.

Poetry, Levertov writes, "has kinetic force, it sets in motion...elements in the reader that otherwise would be stagnant." She seeks to inspire people to action because she believes they can and must act against the world's horrors. She has not shied from direct action herself, participating since the Vietnam era in demonstrations, rallies, marches and other political efforts, including a visit to North Vietnam in 1972. Nor have the years diminished the vehemence of her call; on the contrary, her latest work continues a tone already present in her last book, a tone of increasing urgency and foreboding.

The metaphysical has always figured prominently in Levertov's work, but the poetry she presented last month approached spirituality more directly than most of her older writings. The nature of God and the relationship of divinity to human life seem more and more central to the poet's philosophy as she simultaneously confronts the imponderable menace of nuclear annihilation and the stultifying apathy of the current political climate.

She concentrates on war and the threat of nuclear destruction almost to the exclusion of other political issues. For example, though a woman in a field long dominated by males, Levertov has not specifically addressed feminism in her poetry. In fact, she said, she has rarely found herself personally confronted by sexism, and she objects to a prevalent brand of "parochial" feminism, and to separatists who she believes seek to humiliate men. "I see how men have messed up the world," she said, "but I don't think women have the answer either."

Levertov's biography helps to explain her philosophical position. Born in 1923 to a Russian descended Jewish/Anglican father, and a Welsh mother, Levertov grew up in England, but traveled extensively in Europe before marrying an American and moving to New York. She has also lived in Mexico and France. She never attended school, but profited from an early exposure to the classics of literature.

Working from the axiom "no ideas but in things," Levertov has founded her art on personal experience and physical reality.

This global perspective enables her poetry to transcend national boundaries. It is a poetry of human civilization, occupied with the concerns of an entire world. The richness and variety of her background lend profundity to the personal perspective and simple observations in her art.

When Denise Levertov writes and speaks of an "Age of Terror," she demands our attention. Between the images of her earlier poetry, when Levertov had already attained an impressive depth of insight, and her mature art, a note of dark sadness—not despair, but doubt—has entered. In one of her most powerful new poems, "The Mourner," the narrator carries an increasingly heavy burden, a being who shrinks even while growing heavier to silently, implacably, drag the narrator down.

Her last book, *Candles in Babylon* (1981) describes the burning necessity of the poet to communicate her vision: the compassion and the respect, the love without which the human race will destroy itself, but which seems to falter in a world of colder and colder militarism, darker and darker indifference as

...doubt
binds tight its wire to hold down
flightbones, choke back breath.

A long poem in this book, "Mass for the Day of St. Thomas Didymus" ends by suggesting that the greatest task of humanity is that of nurturing the quality and the vision of mercy, symbolized by the Lamb of God.

Come, rag of pungent
quiverings,
dim star.
Let's try
if something human still
can shield you,
spark
of remote light.

I Am Strong, I Am Invincible, I Am National Hot Rod Association World Champion

by Don Hines

HEART LIKE A WHEEL IS A HIGH-OCTANE feminist biography trapped in a B-grade film. The story of drag racer Shirley Muldowney is the stuff a prole-feminist's dreams are made of. The film traces Muldowney's development from a five-year-old on her father's knee steering the family Plymouth to weekend semi-pro driver ("Waitress Races for Grocery Money—and Wins!" reads one local headline) to three-time National Hot Rod Association World Champion.

Director Jonathan Kaplan and screenwriter Ken Friedman depict Muldowney's rise in an unromantic naturalistic style. Kaplan is a graduate of the Roger Corman school of sensationalized filmmaking (most notably 1979's anarchic *Over the Edge*), yet here he restrains his exploitative impulses and presents an understated story of a pink-collar woman beating men at their own blue-collar game.

Bonnie Bedelia deserved an Oscar nomination for her portrayal of Muldowney—the no-nonsense gal who just wants to drive. Her plain prettiness and flat delivery reveal a stoical independence which seems true to the real Muldowney.

The acting is uniformly accurate and sympathetic. Hoyt Axton, as her father, Tex Roque, is at once easygoing and strong. He teaches Muldowney not to value any man above herself. Her husband Jack (Leo Rossi) is a kind, sensitive man who loves Shirley and repairs her cars until he thinks her racing is breaking up their home. She leaves him and takes up with well-established racer and well-known philanderer, Connie Kalitta (Beau Bridges). Bridges' puppy-dog charm is appealing; and the casualness that his character brings to his profession is a pointed contrast to the brisk efficiency with which Muldowney operates. Kalitta needn't win every week to be accepted in the racing clique and gain corporate sponsorship. Muldowney must not only equal the men but better them, and even when she wins the NHRA championship she earns only grudging respect from fellow racers and attracts few corporate sponsors.

The fierce independence, determination, and thick skin Muldowney needs to succeed in an all-male sport makes her more of an admirable movie character rather than a likeable one. Her romantic scenes are somewhat chilly, except for one beautiful pre-nuptual slow-dance with her husband choreographed to the '50s doo-wop classic "I Only Have Eyes for You."

But Muldowney and her cars are the real stars here. The most visually gorgeous scenes occur at the race track, particularly a spectacular crash scene where a blower flies off the top of a dragster and lyrically bounces down the drag strip.

Since *Heart Like a Wheel* concerns Shirley Muldowney, and her men, and especially her cars, the film is appropriately a B-Grade flick. Hollywood moguls foolish enough to make a first-class car flick usually end up with something unintentionally laughable like 1979's Sturm und Drang-laden "existential thriller" *The Driver.*

Befitting a near-exploitation film, *Heart Like a Wheel* is fraught with fist-fights and quintessential car chases. Although Muldowney adopts a sex-pot-on-wheels image in an attempt to attract fans and corporate sponsors—sporting the nickname "Cha-Cha," wearing hot pants, bouffant hair-do, and matching pink dragster and crash helmet—her curt responses to reporters and matter-of-fact manner reveal her feelings toward the costume: a distasteful but necessary unpleasantry. So the schlocky sex-play in the film is minimal. At one point a still-married Shirley rebuffs Connie Kalitta's amorous advances with a slap and the words "All I do fast is drive."

Perhaps the lack of gratuitous sex and violence kept the exploitation-flick audiences away. Or maybe it was the film's relentlessly chronological progress, which wears thin. Whatever the cause, when *Heart Like a Wheel* opened in Southern and Midwestern drive-ins last summer, the public avoided the film as if it were a used Ford Pinto. The movie was quickly yanked from distribution. Only after garnering critical acclaim was the film released on the art-house circuit, where it still doesn't fit. *Heart Like a Wheel* is too subdued for the six-pack set and too crude for the aesthetes.

Yet the film remains an inspirational slice-of-life and a gritty homage to American automobilia. *Heart Like a Wheel* should endure as American Cinema's first and probably last fusion of feminism and top fuel dragsters. ✓

Heart Like a Wheel *plays at the Nickelodeon.*

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Workshops

April 05	Introduction to CPPC, 2p.m. CPPC
12	Resume/Interviewing/Job Search, 7p.m. CPPC
18	Resume/Interviewing/Job Search, 7p.m. CPPC
24	Resume/Interviewing/Job Search, 12 noon Cowell A-Frame
24	Interviewing Video, 7p.m. CPPC

Recruiters Coming to Campus

April 06	SRI International, CIS (BA, MA, PH.D.)
09	Bakersfield City Schools, Bi-lingual/General Teachers- K thru 6
10	Internal Revenue Service, (all majors)
11	K-Mart, Management (all majors)
12	Clairol, Management (all majors)
13	MAD Computer, CIS (March/June Grads.)
17	Sytek, CIS (March/June Grads.)
18	Convergent Technology, CIS (March/June Grads.)
18	Golden Gate University, (Graduate Programs)
19	Four Phase, (Technical Writing)
25	Plexus Computers, CIS (March/June Grads.)

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Focussing in on Woolf

by Ruthie Singer

The Short Season Between Two Silences: The Mystical and the Political in the Novels of Virginia Woolf, by Madeline Moore, Allen & Unwin, 1984, $24.95, 189 pages.

THE SHORT SEASON BETWEEN TWO SILENCES marks the appearance of Madeline Moore's first book of literary criticism. Moore, an Associate Professor of English Literature at UCSC, borrows the title of her book from a quote in Virginia Woolf's first novel, *The Voyage Out,* in which the central character, Rachel, envisions her life as "the only chance she had— the short season between two silences." Moore's book is not only an in-depth study of several of Woolf's novels; it is a close and personal examination of the life that produced them. Moore's work appeals to those curious about Virginia Woolf, the woman, as well as those who wish to comprehend Woolf's novels more fully.

Moore opens the book with a general introduction discussing the various issues in Woolf's life and literature, and goes on to explain and analyze them in the following five chapters, each of which deals with a different novel. Moore's introduction explores the development of Woolf's personality from the complexity of her early family life to her spiritual lesbianism, from her battles with madness to her mystical and pantheistic philosophies. Through use of quotes from Woolf's diary entries, letters, and essays, Moore conveys the writer's personal, social, and political outlooks.

Orlando is the core of Woolf's "literary canon."

Woolf was an adamant feminist, always feeling herself an outsider, for she lived in opposition to the flow of a patriarchal world. In her angry political essays, such as *A Room of One's Own* and *Three Guineas*, Woolf presented the double standards under which women are expected to survive. She expressed the extreme difficulty women have in being artists without male advantages of independent income, privacy, and worldly experience. Moore uses a statement by Woolf from *A Room Of One's Own* to explain the female artist's predicament.

> *Had Tolstoy lived at the Priory in seclusion with a married lady, cut off from what is called the world, however edifying the moral lesson, he could scarcely, I thought, have written* War and Peace.

Woolf felt her creativity was stifled at times by seclusion from the outside world. Unlike her brothers, she was educated at home. Her pantheistic world view however seemed at times to assuage certain feelings of alienation that her female confinement gave her. Moore calls Woolf a pantheist, meaning that she believed there exists a universal collective force shared by all people and all entities of the world. In this way, all things are symbiotically connected and related, and together produce a continuing vast pattern which makes up the world.

Woolf perceived her mother, Julia Stephens, as the ethereal center which ordered this collective world. Stephens' premature death was the start of Woolf's obsession with her mother, a relationship that she was unable to resolve untile she completed *To The Lighthouse* at age 45. Throughout this book, Moore describes her perception of that complicated relationship, relating her theories to Woolf's art as well as to Woolf's personal psychology and visions:

> *I would say then that Woolf's relationship to her mother was like that of an unrequited lover, and she wrote for her mother's approval. But she also wrote to recreate the ambience of her first memory, that return to mystical unity which her relationship with her mother signified.*

Though Woolf eventually married, there is no evidence that her marriage to Leonard Woolf was ever consummated. Moore attributes Woolf's lesbianism in part to both her feminist political beliefs and her early abandonment by her mother. She not only had political visions of what she saw as an ideal separatist society in which women in no way supported masculine ideologies, but Woolf also longed all her life for the relationship that would recreate the mother-daughter bond whose absence had left a void throughout her life.

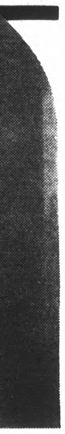
In introducing each of the chapters, Moore describes clearly and sensitively Woolf's state of mind as well as the concrete experiences in which she immersed herself as she set out to produce each of the novels. With the help of segments from Woolf's original manuscripts, Moore illuminates the emotional development as well as the technical, structural processes involved in Woolf's writing. Every one of the five novels Moore interprets explores the conditions necessary in order to create. Thus, we witness through Moore's interpretations Woolf's own processes as she writes about other creative figures. Woolf's most successful creation lives in the novel *Orlando.* Discussed in the center of Moore's book, *Orlando* is core of what Moore calls Woolf's "literary cannon." This chapter, entitled "An Imaginative Answer," is the most joyous section of Moore's work, for she writes of a novel in which a writer defies all limits of mortality and patriarchy. Orlando, the immortal man/woman whose life spans four hundred years, resolves all the conflicts Woolf faced in her own life. In the novel, Woolf discovered the ultimate, fantastical merging of a writer and the "spirit of her age." Moore attributes the ecstasy of *Orlando* to Woolf's love affair with the famous aristocratic writer Vita Sackville-West helped to make this an extremely fulfilling period in Woolf's life.

Woolf's writing after her break-up with Sackville-West plunged from the elated level she had reached with *Orlando.* She wrote her last novel, *Between the Acts,* in the midst of the second world war. The war seemed to exhaust Woolf's already dissipating inner determination. Moore's conclusion captures the despondence Woolf felt at the end of her life which led ultimately to her suicide in 1941. Moore writes:

> *But in committing suicide, Woolf made the decision her own, and enacted her last defiant act of free will to a world which would never forget her.*

Throughout Moore's book, her writing remains complex and rich while maintaining a clarity and accessibility. *The Short Season Between Two Silences* is a moving and insightful portrayal of a woman and her art.

Bookshop Santa Cruz is celebrating the publication of The Short Season Between Two Silences *with a reading and an autograph party on April 7, 1984, at 7:30pm.*



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CHANCELLOR'S AWARDS
FOR UNDERGRADUATES

1983-84

$200 awards will be offered for outstanding
achievements in the following categories:

* ARTS * HUMANITIES * NATURAL SCIENCES *
* SOCIAL SCIENCES * STUDENT SERVICE *

CHANCELLOR'S PRIZES of $200 each will be offered in the categories listed above for work completed during the 1983-84 academic year. Multiple awards in any category may be made for outstanding submissions. No award will be made if works in a given category are judged to lack sufficient merit.

The intent of these awards is to encourage and stimultate outstanding scholarship and creative activity among students based on work developed in courses or programs in the normal pattern of academic activity at UCSC. Students may propose their own work or faculty may make nominations. All work must be completed and submitted with applications/nominations, including tapes of musical works. (Exceptions would be works of art which must be completed but cannot be safely or adequately stored, or performance in theater or dance.)

Nominations/applications may be submitted during the period April 25-May 14, 1984 to the Chancellor's Office. Nomination/applciation forms are available from the Chancellor's and College Offices. Awards will be anounces on graduation day, Sunday, June 17, 1984.

APPLICATION PERIOD: APRIL 23-MAY 14, 1984 (4:00 P.M.)
FOR MORE INFORMATION, PLEASE CONTACT
PROFESSOR LOKI PANDEY, CHAIR,
CHANCELLOR'S UNDERGRADUATE AWARDS COMMITTEE,
429-4674, 429-2900

A Local Anti-Nuke Film Nominated for Oscar

Kids Say the Damnedest Things

by David Pyle

THREE LOCAL FILMMAKERS HAVE CAUSED A stir in both Hollywood and Washington with their critically acclaimed documentary, *In The Nuclear Shadow*. The makers of the lauded documentary *The Last Epidemic*, Ian and Eric Thiermann, together with Vivienne Verdon-Roe, a transplanted British schoolteacher and journalist, combined their talents to make a moving film on children's perspectives of nuclear war.

In The Nuclear Shadow: What Can The Children Tell Us? has been nominated for an Academy Award for Best Documentary-Short Subject, and has sparked a Congressional subcommittee investigation on the negative psychological effects of nuclear issues on children. The three filmmakers examined a cross-section of 27 Bay Area children and adolescents, ranging from ages six to 18, discussing their angers and fears over a future they no longer consider assured or acceptable. Their anger and hope give the film a unique perspective on issues often underplayed by the media.

Inspired by Thiermann's *Last Epidemic* and Harvard professor of psychiatry John Mack's research into the psychological effects of nuclear war, Verdon-Roe first intended to write a book on the subject but after meeting the two filmmakers, he decided to join with them to make a film. They thought that the visual medium would create a greater impact. It did. *In The Nuclear Shadow* is in great demand not only in Hollywood and Washington, but in small-town PTAs all across the country. It has already won first prize at film and video festivals in Santa Cruz, San Francisco, and Atlanta.

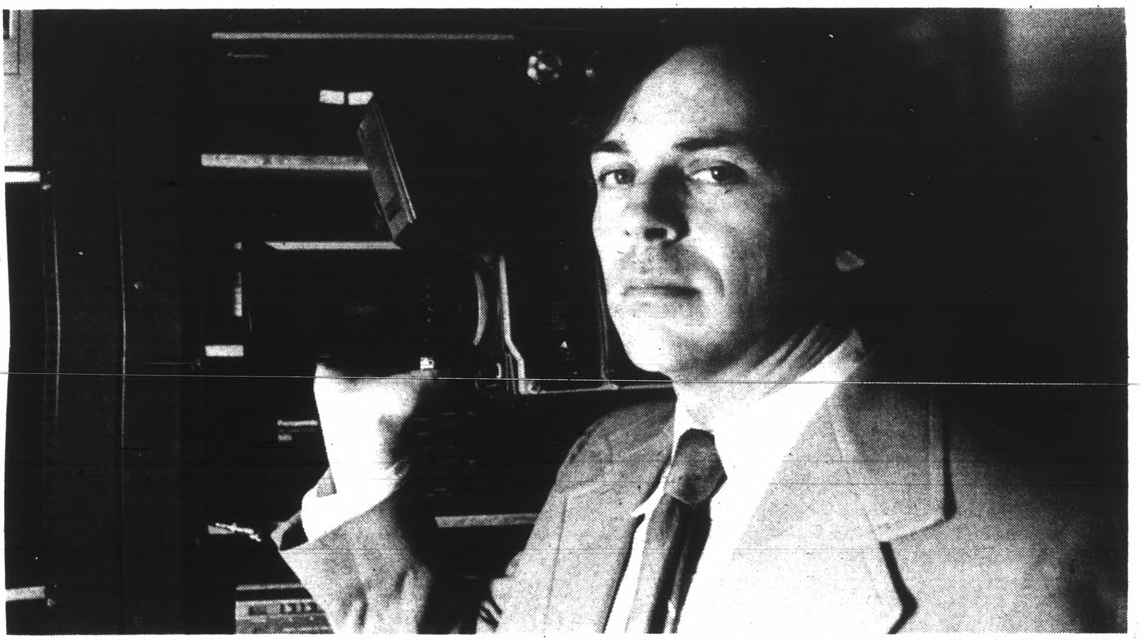
Bob DeBolt, co-editor and distributor of the film, attributes much of the anger in the film to the silence that surrounds this issue in relation to children. They are not told the realities of nuclear destruction because it is thought they are too young to handle the ugly truth. On the other hand, explained DeBolt in an interview with *City on a Hill*, children are bombarded by mushroom-shaped images on the covers of magazines, in stories and on the television. The silence that surrounds this issue, he believes, is much the same as the silence that surrounds sexual relations. Joanna Macy, writing about children in relation to nuclear issues, says that to children silence is often misinterpreted as fatalism (nuclear weapons are out of our hands), indifference (what does it matter?), repression (this is taboo, don't talk about it), and cynicism. The child wonders if adults are even aware of the impending doom that surrounds them all.

Amy, a 14-year-old says at one point in the film, "We're forced to go to school, and that's supposed to prepare us for the future, but we're given no guarantees there will be one." This can lead to a kind of apathy, Thiermann says. The children live for the moment without ever looking further. Rich, a 12-year-old: "I was thinking, you know, why should I do anything if the world is going to blow up any minute, you know?" The film suggests that by doubting their future survival, some children reject it and turn to more immediate needs with more immediate results.

The children in *In The Nuclear Shadow* are also angry at the Reagan Administration's Civil Defense Procedure for nuclear attack, which they see as ludicrous. Elizabeth, 14, reacts to the Civil Defense Plan which calls for people to dig themselves a hole and crawl in it: "Do you know how many people believe them? They believe in Ronald Reagan, and exactly what he says. It's like he's God. If he says, 'Bomb shelters are going to save us and we'll survive a nuclear war,' they believe it. They're trying to brainwash us. I think they realize we can't survive a nuclear war, but you can't let the public know that."

Thiermann and DeBolt theorize that the reason the children are so contemptuous of the way leaders use power is because they see the adults as no different from squalling, quarreling children. They are taught at home not to hit their sister or brother and to try to work problems out by other means, but they see that respected adults are willing to push a button and wipe out everything over an ideological abstraction they don't even understand. The contradictory messages confuse them on a deep psychological level.

Even in sleep, some of the children cannot find rest from the recurring image of The Bomb. Melissa, age 12: "I have this dream every couple of months, and it keeps coming back. Once it happened in school. First there was this big BOOM and then there was an earthquake and things started flying. Everything parted and I almost fell in, and when I went outside there were only four survivors of the whole, entire thing. When I thought it was over, there was another great BOOM and I fell on this bench. I went flying through the air and I fell off. I have the same dream over and over again, but it happens in different places. Once I was in school, once I was at home sleeping, and another time I was walking my dog." The fears of nuclear war permeate her entire psyche; there is nowhere that she feels safe.



Eric Thiermann films the facts on nuclear war.

Photo by HOLGER LEUE

One of the most disturbing aspects of the film is the older girls' reservation about having children of their own. These girls imply that it would be immoral to bring children into a world that has no future. "You can say 'hogwash' to that," says Thiermann, "but I have a little kid that is 13 months old and I had a great deal of trouble falling in love with him because he is so beautiful, such a little angel. I don't want to lose him. You don't want to bond... you don't want to lose what you love so dearly. It's like trying to love a child you know is going to die... It's difficult."

In the film, Yale psychiatrist Robert Lifton calls this attitude "a break in the Great Chain of Being." Thiermann describes the Chain of Being as a series of links stretching back through our parents, grandparents, great-grandparents and so on, and should stretch forward in our imagined view of the future. The Great Chain of Being, he explains, has been disrupted by the awareness shared by some young people that there may not be any kind of future at all.

The children in *In The Nuclear Shadow* are not without hope, however. They seem angered and outraged to be left facing this problem, yet they are not completely pessimistic about the future: "At least the little kids could make a sign saying something about their feelings towards nuclear war, so others would get the message," says 11-year-old Sandy in the film. "It made me feel much better. It was one more thing saying we should stop nuclear war and I felt I'd make one more step closer and that I'd helped."

The children in the film do not believe that ideological abstractions are worth risking all life on the planet for. Vivienne Verdon-Roe writes that "Children do not instinctively look for 'enemies' on entering kindergarten, for instance. Their first thought is, 'I want to find a friend.' Kids do not appear so preoccupied with the idea that Russia is determined to take over the world; they tend to relate readily to the idea that there are Russian children, who like themselves, would like to grow up." This commonality of purpose, a desire to grow up and have a chance to grow up and change society, is one of the more positive aspects in *In The Nuclear Shadow*.

A 17-year-old, Diana, says, "You've got to realize you're powerful. You've got to see you make a difference. It's much easier to take part with a large group of people than to do it by yourself. With the nuclear weapons freeze issue gaining momentum, it's encouraging. We're getting press coverage, and you see it on the news, and you think, 'Wow! I made a difference.' " Elizabeth, 14: "This is a big step in evolution. If we survive this, think of what we can do! It makes me happy and excited. I live now!" Finally, a seven-year-old: "We can get rid of nuclear weapons and have peace, 'cause if you want something bad enough, and you work at it hard enough, you can do anything."

People like Ian and Eric Thiermann and Vivienne are trying to make a difference. Their new film, *What About the Russians?* is an attempt to bring home the point that we are all faced with extinction, and that nuclear fallout will know no political boundaries. Explained Thiermann: "Right now we need more information about it. I feel the media is the critical link. The media says, 'We covered that three weeks ago, or three months ago. We played *The Day After*, so we don't need to cover it anymore. It is the job of the media to create the ideas in the public's mind about the consequences of nuclear weapons and nuclear war. The news people always say they have to show the other view. What other view? What other view is there? A little known fact is that there was a broadcast to 200 million Soviet citizens about the medical effects of nuclear weapons and nuclear war. This has not taken place in the United States. The best we have is *The Day After*, which is not that good because it implies that there is an aftermath. That's not very healthy."

The Thiermanns believe that a factual account of the consequences of nuclear war would do much to clear up some of the misconceptions about the subject. It would invalidate the idea that a nuclear war would be survivable.

In The Nuclear Shadow is an effective and innovative attempt to explore the boundaries of childrens' attitudes towards nuclear war and it is a first step towards clearing up our own nuclear misconceptions. ✓

In The Nuclear Shadow *will be shown April 17, 18, and 27 at 8pm at the Louden Nelson Center.*

ANNOUNCE*ments*

AUDUBON STUDENTS INEXPENSIVELY EXPLORE AMERICA FOR CREDIT: Experience is not only the best teacher, it's a less expensive way to learn. So claims the National Audubon Society which has made available for 1984-85 a full year of credit for students who have potential and desire to use the natural world as their classroom. Complete information is available from the National Audubon Society, Expedition Institute, Sharon, Connecticut, 06069. (203)364-0522.

MEET CANDIDATES FOR ACADEMIC VICE CHANCELLOR.

Stevenson Fireside Lounge, 9am:
April 3—William R. Schonfeld
April 5—Leon H. Mayhew
April 11—Ronald Henderson
April 19—Frank Child
Crown Senior Commons Room, 9am:
April 25—Kivie Moldave
April 27—Anne D. Kilmer

Have a voice in the selection of the next Academic Vice Chancellor who has primary responsibility for academic programs and acts for the Chancellor in his absence. Please attend, ask questions, and make your recommendations to the Search Committee.

For more information contact the undergraduate representative to the Search Committee, Marc Levy, Stevenson Box 323 or the graduate representative, Tina-Marie Galindo-Ramirez, Kresge Preceptor Apt. 171 (429-4980). You can also call Carol Mann (429-2058).

FREE WOMEN'S SELF-DEFENSE CLASSES—two eight week, 24 hour courses are being offered by the Women's Self-Defense Council, to begin in April.

Tues., April 10, 7-10pm, Louden Nelson Center, childcare provided, taught by Toni Crossen.

Weds., April 11, 7-10pm, Branciforte Junior High School, taught by Denise Leto.

The psychological aspects of self-defense will be covered as well as the physical aspects. This class is for women of all ages and physical abilities. Call 427-1687 or 427-2184 for info. These classes are funded by the City of Santa Cruz by the Commission for the Prevention of Violence Against Women.

GRAY PANTHERS MEETING: The next meeting of the Santa Cruz County Gray Panthers will feature a report on the Hospice program. The public is invited. Tues, April 10, 1:30pm at San Lorenzo Park Apartments, Community Room, 134 Dakota Ave, Santa Cruz. For more information call Jack Hillis at 427-2126.

COOPERATIVE EDUCATION INTERNSHIP PROGRAM: Check for our gold announcements at the academic boards and colleges, or access your *b* account on the nearest terminal—help intern—or stop by Cooperative Education, 205 Central Services, x2396 for more information.

THE ACADEMY AWARD NOMINATED *In The Nuclear Shadow, What Can The Children Tell Us?* and *What About The Russians?* will be shown Saturday, April 7, 8pm, at the Louden Nelson Center. $1 admission.

SILENT VIGIL IN PROTEST of US militarism and intervention in Central America and the Caribbean. A 15 minute silent protest will take place in mourning of the victims of US policy in the region. Put you feelings into action and express your dissent each Wednesday at Whole Earth Parking Lot, across from the mailbox: 12:40-12:55pm.

THE FRIENDS OF THE UCSC FARM AND GARDEN will present, on April 11, Jim Nelson, manager of the Farm project on the UCSC campus, who will give a slide accompanied lecture entitled "Planning for an Abundant Future." He will discuss various aspects of organic horticulture and organic agriculture drawing from his ten years of experience at the Farm.

Also on the program will be a documentary film produced by the State Farm Bureau, about the UCSC agroecology program. The public is invited to attend the program which will be held at the Messiah Lutheran Church, 801 High Street at the corner of Spring Street in Santa Cruz, at 7:45pm.

SMOKING CESSATION PROGRAM: Beginning April 9, Every Monday and Wednesday for three weeks. 7:30-9:30pm at Dominican Hospital, 1555 Soquel Avenue, Conference Room 1. To register, call the American Cancer Society at 423-4231 or 688-1749.

STUDENTS FOR JESSE JACKSON are building a rainbow coalition. If you want to help in this historic effort to bring justice and equality to the democratic process, to become part of an issue oriented campaign that can dump Reaganism and at the same time end creeping apathy on campus, call 425-7997 between 11am and 3pm, Monday through Friday, or 476-4861 at other times and ask for Mary.

MULTI-CULTURAL RETREAT: A time to take a break from the university and join us at Camp Corralitos for a weekend of interethnic discussions, fun, and nature. The retreat will take place on the weekend of April 13,14,15, and is sponsored by the Students for Multi-cultural Communication and Cooperation. If you are interested, please contact any of the following: Ben White—458-2020, Laurie McWhorter—458-2568, or Estela Mercado—458-2493.

THE SANTA CRUZ CITY COMMISSION FOR THE PREVENTION OF VIOLENCE AGAINST WOMEN will meet on the first and third Thursday of each month. Meetings begin at 6:45pm at the Louden Nelson Center and are open to the public. For agenda information contact the Commission Office, 429-3546.

INTERESTED IN AGRICULTURE? Like working with kids? Combine these interests by volunteering at the UCSC Farm as a docent for the elementary school environmental education program. Two preparatory trainings will be held—Saturday, April 7 and Saturday, April 14, 10:30-2pm, at the Farm. For more information, call the Agroecology office at 429-4140.

BECOME A UCSC CAMPUS TOUR GUIDE for 1984-85: Informational meetings will be held Friday, April 6, 1984, 4-5pm, Charles E. Merrill Room, Merrill College, and Monday, April 9, 1984, 12-1pm, at Cowell College Conference Room. Questions may be directed to the Campus Tour Coordinator, Office of Admissions, Cook House, x4008.

HIKE REDWOOD DRIVE AREA.
Hike: Five miles up and down.
Bring: lunch and water. Swim after hike.
Meet: county government center, 9:30am.
Leader: Walt Kramer, 426-2866.

THE WOMEN'S INTERNATIONAL LEAGUE FOR PEACE AND FREEDOM will have a meeting on April 11. Raquel Mariscal, a Watsonville community activist, will speak about projects in which she has been involved. The meeting will be held at 7pm at Trinity United Presbyterian Chruch Social Hall, Poplar at Melrose, Santa Cruz. The public is invited. For questions, call 425-8591 or 722-5691.

COME EAT YOUR FAVORITE GOODIES AT THE SATURN CAFE and benefit Amnesty International. On *Tuesday, April 10,* the Saturn (1230 Mission St., Santa Cruz) will be hosting a benefit night for the local chapter of Amnesty International, an international human rights organization. For further information, call Cheryl at 476-2356 or Jill at 475-2318.

UC DIABETICS—Spring Quarter Support meeting to be held on April 18th, 7pm to 8pm at the UCSC Health Center, Conference Room 101. Come meet and share your experiences with other diabetics here at UCSC. Contact Disabled Student Services at 429-2829 for more information or Brad Neily, Group Leader, at 462-6747 after 6:30pm.

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Beth A. Medvecky
Peace Corps Representative
429-2183
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ANNOUNCE*ments*

continued from previous page

SOUTH AMERICAN TOUR: Peru, Brazil and Argentina, in July 1984. Paco Ramirez, UCSC and Susana Meuldijk, Cabrillo College, will be the hosts. For further information, contact Susana (438-2447), evenings; or Paco (426-0135) evenings.

"THE PSYCHO-TECHNOLOGY OF CONCEPTION, PREGNANCY AND BIRTH" is the title of a one-day seminar through University of California Extension, Santa Cruz, with well known author and psychiatrist, Dr. Thomas Verny. It will be held on Saturday, April 14, 9am-5pm, on the UCSC campus. Tuition is $55. For more information or a brochure, contact Adrienne Van Gelder, University Extension, Santa Cruz, CA 95064. (408)429-2971.

CHILD ABUSE PREVENTION: The month of April has been recognized as Child Abuse Prevention Month nationally, and the week of April 15-21, Child Abuse Prevention Week, in California. The following events are among those scheduled: TV Channel 8's *Viewpoint* programs, 5pm April 7 and 14, will be on child abuse; "Children's Fair," April 14, 9am-2pm; "Alcohol Abuse Prevention. Affects on the Family," April 18, 7:30pm; and "Intrafamilial Child Sexual Abuse Program," April 27, 2:30-4:30pm.

SEEKING COMPATIBILITY? To advertise for a roommate or tenant through the UCSC Off-Campus Housing Program, simply call Off-Campus Housing at 429-4435 and the office staff will take the information over the phone. Or, drop by the office, 9am-4:30pm weekdays, in the Housing Services Bldg. across from the West Field House.

LITERATURE SPRING SENIOR ORALS DATES: The Spring Quarter Literature orals orientation meeting will be held on Wednesday, April 11 at 2pm (contact the Board Office, x4591, for location). Bibliographies are due Tuesday, April 24 in the Literature Board Office. Exams will be held May 10, 11, 17 and 18.

CHANCELLOR'S DISCRETIONARY FUNDS are available for support of student projects. If you are a registered, undergraduate student with a project in mind for which you need funding, you may be eligible to receive an award from the Chancellor's Discretionary Funds. You must first pick up a copy of the proposal guidelines at the Campus Activities Office or any College Office. The last application deadline for this year is April 13. For more information call the Campus Activities Office at x2934.

GRE REVIEW SESSION: All students planning to take the April 28 GRE are invited to six review sessions for the Math section. They will be given every Monday and Thursday from 5-6pm beginning April 9 in Classroom Unit 101. Sessions will cover algebra, geometry, plane geometry, analytic geometry, graphs and charts. Don't miss this opportunity to brush up on your math skills!

"CULTURE OF LOVE," a talk by Professor of Sociology Ann Swidler of Stanford University, will open the spring quarter series, "Spotlight on Women Scholars," *Wednesday morning, April 11,* at 11:30 in the Stevenson College Conference Room.

ATTENTION UCSC ARTISTS AND CRAFTS PEOPLE!!! Applications are currently being accepted for exhibition and selling space for "A Talented Affair." This arts and crafts festival will take place on Saturday, April 14 from 11am-4pm in the Porter College Quad. To make reservations or for further information, phone the Porter Student Affairs Office at 429-2857.

THE UNIVERSITY RELIGIOUS COUNCIL is looking for up to a half-dozen caring folk, especially painters, who would volunteer one hour a week to help teach residents of Hill Haven Nursing home basic art skills. Transportation is provided. Please join us for our group meeting at Merrill Lounge on Monday, April 9, at 6:30pm for a pot-luck supper and discussion. Or leave a message for Bob Stackpole at Calvary Episcopal Church (423-8787).

THE FIRST AMENDMENT ROAD SHOW will be presented by The Santa Cruz Chapter of the ACLU. This is a workshop and presentation on First Amendment rights to petition, leaflet, canvass, campaign, and parade, with special emphasis on First Amendment rights in Santa Cruz County. The Road Show is scheduled for Saturday, April 7 from 10 to 2pm at the Aptos Public Library. Bring a lunch and call Kim Coleman at 429-6178 to reserve a seat or for more information. The event is free.

THE SANTA CRUZ COUNTY CHAPTER OF FREEZE VOTER '84 will have an organizational meeting for all Freeze members, volunteers, and other interested people on Thursday, April 5 at 8pm at the Louden Nelson Community Center. For more information call Dan Haifley at 458-9975.

DEMOCRATIC WOMEN: Interested individuals are invited to join the active and rapidly growing Democratic Women's Club of Santa Cruz County. The general membership of the club meets monthly. Men are also invited to become members. For further information please call 423-8301.

TALK TO EMPLOYERS ABOUT SUMMER JOBS AT THE SUMMER JOB FAIR. Thursday, April 12, 1984, from 10am to 2pm at Cowell College Courtyard. (In event of rain, Stevenson Fireside Lounge). Some employers will also conduct interviews that day. For more information and pre-registration, contact Student Employment Services, 125 Central Services.

30 MILE RECREATIONAL RIDE Meet at Corralitos Market at 9am on Sunday, April 8. Ride through the Pajaro Valley Foothills, including upper Green Valley Road and Hazel Dell Road. (Moderate pace.) Questions? Call Rich, 722-7005.

CAREER PLANNING WORKSHOPS: April 12, Resume/Interviewing/Job Search, 7pm., CPPC. Recruiters: April 6, SRI International, CIS (BA, MA, Ph.D.). April 9, Bakersfield City Schools, Bilingual/General Teachers, K through 6. April 10, Internal Revenue Service (all majors). April 11, K-Mart Management (all majors). For sign-up and further information stop by 123 Central Services or call 429-2183 or x2183. Technical Writing Workshop: Aviva Garret, Software Writing Supervisor for Gavilan Computer Corp., a UCSC graduate, will be on campus Wednesday, April 11 from 7pm to 9pm to discuss everything you ever wanted to know about Technical Writing (what is technical writing, responsibilities, resume preparation, interviewing techniques, job opportunities). Technical Job Search Workshop in CIS, Physics, Math, and Technical Writing. Student participation workshops designed to aid the graduating senior in a thorough job search. Wednesday April 4, 1:30-2:30; Tuesday April 10, 1:30-2:30; Wednesday April 11, 1:30-2:30. For sign-up call x2183 or stop by the Career Center at 123 Central Services.

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University of San Diego also has a new program for an M.A. in Spanish. Students may earn units towardthe degree by attending the Guadalajara Summer Session.

Information: Prof. G.L. Oddo, University of San Diego, Alcala Park, San Diego, CA. 92110

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The date of the physical agility testing for the position of Student Firefighter will be posted at the Student Employment Office on 4/24/84. This testing is the first step in a series of procedures that establishes an eligibility list of eight persons from which three will be appointed to fill the existing Student Firefighter vacancies. The remaining five will be maintained on the eligibility list for replacement positions as they may occur during the forthcoming year. Freshpersons are given preference over others during the selection process.

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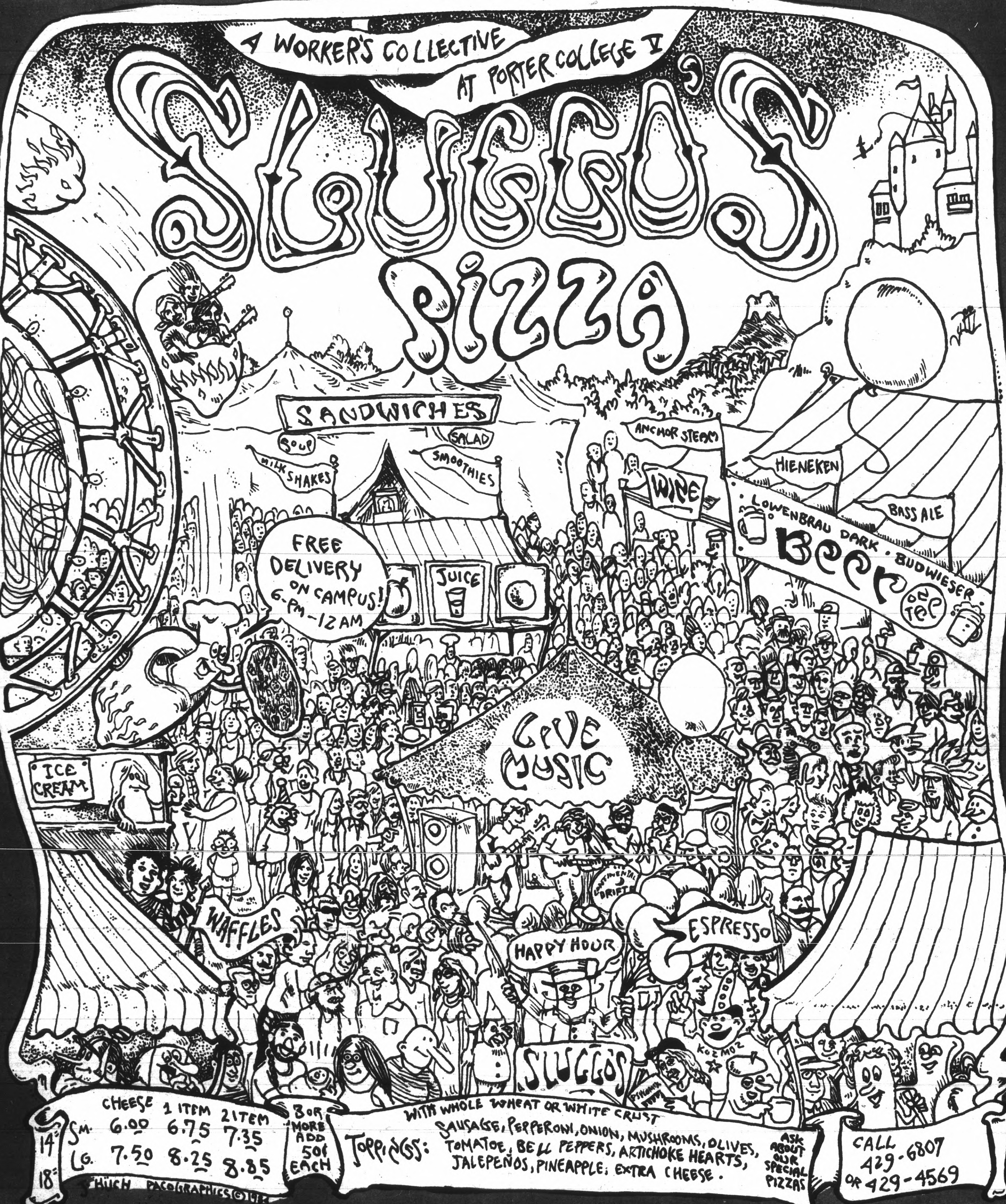
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